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# THE ETUDE

MARCH, 1912

VOL. XXX. No. 3



### BETTER MUSIC IN OUR SCHOOLS.



WHENEVER the slogan of well-meaning but shallow civic economists, "away with musical nonsense," is heard applied to our public school work, every music lover should arise in his particular might and don his armor for a royal battle. The need for music in our modern life requires no more demonstration than the immense public demand for it. Just how music benefits us would be difficult to tell, but it does help us, and man cries out for more music, more beauty, more hope, more joy, more brotherly love.

Instead of limiting the music in our schools, let us have more—more of the stuff that mitigates the reformatory-like discipline which so many teachers with good intentions mistake for education. We know one particular boy who prayed every morning that he might go out and find that the school building was reduced to ashes and school postponed for months. He wasn't a bad boy, and he wasn't afraid of work. The school that he attended was saturated with the idea that education was a kind of punishment.

The school orchestra is now coming in for its share of attention. One in the English High School of Boston has been in existence since 1887. The membership of the orchestra is now forty-seven. It is said that the only instrument lacking is an oboe. Five hundred students have been connected with it since its start. There are over two hundred selections in the library and the orchestra is capable of performing difficult concert numbers. Last year they played the overture to *Tannhäuser*, which, it will be remembered, was regarded the "terror of professional players" at the Boston Peace Jubilee in 1869. Attendance at orchestra rehearsals counts on the diplomas of the members. There are similar orchestras in many American high schools, and in others the introduction of the sound-reproducing machine has done much to bring the orchestral masterpieces of the great musical thinkers nearer to our children.



### DO IT RIGHT.



A FEW days before last Christmas we chanced to look in a shop window in a distant city and saw a collection of about as many indifferently executed articles as one could imagine. It was the window of a "Woman's Exchange." The "Women's Exchange" stores throughout the country have done a great good through making a market place for the services of hundreds of women who, through the sorcery of circumstance, have been changed from grand dames to needlewomen. Looking in that window one could not help noting that practically all of the articles were so expressive of the lives of those who had made them that the great pane of glass seemed to take on the form of a character mirror. There they were, written in their own handiwork.

No woman can put more into her work than there is in herself. If she has been accustomed to feel a higher regard for the luxuries and dispensable contraptions that surround her she will show this in her work. If she has been idle for years everything, every trail, will be preserved in what she does. Here and there in that window there were articles which showed efficiency. They showed that the maker at some time had worked hard enough to learn how to do that particular thing right. An investigation revealed that these articles were the ones which the patrons of such exchanges invariably bought.

Can you who practice music read this without seeing the point?

If you are going to study at all, study right. Don't fritter away any time with the idea that since you never intend to become a professional musician you will be excused if you do your work in an inferior manner. You will never know when you may be called upon to support yourself by means of what you now may regard as a mere avocation.

The world is coming to have a proper disgust for the useless woman—the woman who can do nothing really well—as it has long had a horror for the man who has never worked hard enough to master the problems of his business successfully. Publishers receive daily contributions from men and women cast down by fortune who vainly hope to rise by selling some manuscript reflecting hopeless ignorance and past indolence. These same persons might have produced very profitable manuscripts if they had ever learned to "do it right."

The "Woman Exchange" idea is magnificent. It should offer encouragement to all art workers and art teachers in introducing the practice of the fine arts in the homes of gentlemen. All teachers should preach the necessity for securing a good, artistic training in some salable art, be it music, embroidery, lace-making, painting, china decoration, etc. These things all have an essential part in making this fine old world of ours more beautiful. Above all things, let us emphasize the fact that to try to sell an inferior article through eliciting sympathy is only a pitiful kind of charity, while the world is always ready and glad to buy the brains and handiwork of refined gentlemen when they know how to "do it right."



### MUSIC AND MATRIMONY.



ASK your friend who "knows it all" and he will tell you at once that professional couples, particularly musical couples, are forever sailing upon a storm-swept sea in a bark of egg shells with colweb rigging, steering straight for Charybdis. As with the actor and the minister, the matrimonial wrecks of the musician make fine copy for the newspapers. The musician is advertised—talked about, and what good is a divorce scandal, pray, unless it is about someone who is widely known? A thousand butchers, bakers and candlestick makers and their respective spouses may make trips to Reno and the world never knows of it, but let your musical couple part and the world puts on his spectacles, sits back and calmly generalizes, "All musical couples are unhappy."

Those who really do know are aware of the fact that many of the happiest of all marriages have been those of musical couples. We know of dozens of such couples that might be taken as models for the whole country. Musical history reveals many more. Robert and Clara Schumann, Edvard and Nina Grieg, Felix and Cecile Mendelssohn, Robert and Marie Franz, to say nothing of Mr. and Mrs. Bach of Eisenach. Among recent examples of musical conjugal happiness are Sumner Salter and his wife, Mary Turner Salter, Sidney and Louise Homer, Theodore Thomas and Rose Fay Thomas, Mr. and Mrs. H. L. Belford (Liza Lehmann), Mr. and Mrs. Arthur Hinton (Katharine Goodson), Sir Frederic and Lady Cowen, Mr. and Mrs. Granville Bantock.

Musical couples are, in fact, very happy couples when they have in them the traits of character which under any other conditions would result in a happy marriage. The music has very little to do with the question, except that it gives the "marriages" a common intellectual and artistic bond which may bring a kind of delight unknown to the couples who have no such mutual interest.



the "Guide"  
to the kind regards  
Harold Bauer



## THE ETUDE

## CHOPIN AND THE TEMPO RUBATO.

BY J. CUTBERT HADEN.

Definition: "Tempo Rubato." Taking the portion of the time from one note of a melody and giving it to another, for the sake of expression. It is the opposite of the strictness of Chopin's music. — DR. BALAZS BUDAY.

In Mr. Henry T. Finck's volume on *Success in Music and How It Is Won*, there is a chapter on "Tempo Rubato," written by Paderewski. The eminent pianist quotes the well-known advice Chopin is said to have given his pupils, namely, to play freely with the right hand, and to keep time with the left.

Paderewski labors to show that in many of Chopin's pieces the left hand did not play the part of a conductor, but "mostly that of a prima donna," and, as supplementing this, he repeats the old story that in the opinion of some of his contemporaries, Chopin really could not play in time.

## THE RESISTANCE OF THE MEDIUM.

"In every form of art the medium that is employed offers a certain resistance to perfect freedom of expression, and the nature of this resistance must be fully understood before it can be overcome. The poet, the painter, the sculptor and the musician each has his own problem to solve, and the pianist in particular is frequently brought to the verge of despair through the fact that the instrument, in requiring the expenditure of physical and nervous energy, absorbs, so to speak, a large proportion of the intensity which the music demands.

"With many students the piano is only a barrier—a wall between them and music. Their thoughts never seem to penetrate farther than the keys. They plod along for years apparently striving to make piano-playing machines of themselves, and in the end result in becoming something rather inferior.

"Conditions are doubtless better now than in former years. Teachers give studies with some musical value, and the months, even years, of keyboard grind without the least suggestion of anything musical or gratifying to the natural sense of the beautiful are very probably a thing of the past. But here again I fear the teacher in many cases make a perverted use of studies and pieces for technical purposes. If we practice a piece of real music with an over-zealous ambition to become perfect technically has built up a machine to evident fact the most patient and enduring kind of an audience can tolerate them.

## THE PERVERSION OF STUDIES.

"People talk about 'using the music of Bach' to accomplish some technical purpose in a perfectly heart-breaking manner. They never seem to think of interpreting Bach, but, rather, make of him a kind of technical elevator by means of which they hope to reach the great heights of music. We even hear of the studies of Chopin being perverted in a similarly vicious manner, but Bach, the master of masters, is the greatest sufferer.

"It has become a truism to say that technique is only a means to an end, but I very much doubt if this assertion should be accepted without question, suggesting as it does the advisability of studying something that is not music and which is believed at some future time to be capable of being marvelously transformed into an artistic expression. Properly understood, technique is art, and must be studied as such. There is no music in technique in music is not music in itself.

## THE UNIT OF MUSICAL EXPRESSION.

"The piano is, of all instruments, the least expressive naturally, and it is of the greatest importance that the student should realize the nature of its resistance. The action of a piano is purely a piece of machinery which the individual note has no meaning. When the key is once struck and the note sounded there is a completed action and the note cannot then be modified nor changed in the least. The only thing over which the pianist has any control is the length of the tone, and this again may not last long enough to transform the vibrations of the strings, although it may be shortened by relinquishing the keys. It makes no difference whether the individual note is struck by a child or by Paderewski—it has and the note sounded there is the case of the violin, the voice and all other instruments except the organ, the individual note may be modified after it is emitted or struck, and in this modification is contained the possibility of a whole world of emotional expression.

(A second part to Mr. Harold Bauer's interview, entitled "The Road to Expression," will be published in *The Etude* for April.)

## THE FOE OF THE METRONOME.

The point is worth looking into. Of course, to begin with, one must differentiate between tempo rubato and an inherent inability to "keep time." Tempo rubato, "this irreconcilable foe of the metronome," as Paderewski calls it, is one of music's oldest friends. It is older than the romantic school; older than Mozart; older than Beethoven; older than Chopin. It is the beginning of the seventeenth century, made ample use of it. And yet there were those among the classics who did not believe in any deviations from strict time and expression. Indicated by the composer, Mozart bridled himself on the fact that he always kept strict time, even in passages of marked expression and passion, which is just where free treatment as to tempo is most allowable, not to say called for. Time, Mozart expressed, is the most indispensable, hardest and principal thing in music."

Beethoven, as his pupil Ferdinand Ries relates, "kept time like a metronome." Hummel, once absolutely repressed Beethoven's rigid, wrote, "The player must observe the time throughout the entire piece; the accompanist should not for a moment be led astray by the player about the prevailing tempo, but must keep his piece so correctly and according to rule that they can accompany him without fear, and not be obliged to listen attentively at almost every bar for a deviation from the time."

## SCHUMANN A STRICT TIMIST.

Schumann was also all for playing in strict time. He protested against the practice of certain virtuosi of his day, whose "time," he said, was "more like the gait of a drunken man than anything else." From Schumann to Karl Reinecke is a descent, and yet it may be worth while to listen to Reinecke on the subject. "So long," he says, "as I have any breath left I shall not rest of denouncing the nuisance, which is ever gaining ground, of fluctuations of tempo in classical works, even if I were to be stoned for it! Nowadays, no one longer listens to a classical symphony in order to enjoy the work, but in order to obtain in it what licenses this or that conductor admits; it is now quite different from how one has always heard it, then one hails it with joy and cries, 'He understands it; one does not recognize the work again at all!' The object is attained, for the conductor has produced an effect; it does not, indeed, depend any more upon the work. As the work is full of critics seen nowadays to have become indifferent to such inartistic runnings after effect, or shrink from censuring them."

## SOMETHING EXTREMELY DIFFICULT TO TEACH.

Of course, the vagaries of orchestral conductors as regards fluctuations of tempo are not, correctly speaking, to be classed with tempo rubato effects. Tempo rubato, in the strictest sense, is the more or less emotional prompting of the individual performer, unmediated, as a rule, and varying in degree according to mood and circumstances. And as regards Chopin especially, it must be insisted that tempo rubato is an essential element in the rendering of a large majority of his compositions. The zephyr-like and exquisite delicacy of his style, and his tenderness of sentiment for impassioned and unstrained expression, the matter of tempo, as well as for the "impromptu in pleading touch" which Dr. Mason desiderated. It is List, indeed, declares that he tried to impart his ideas on the subject to his pupils; but he adds, very significantly,

cantly, that it is extremely difficult for those who never heard Chopin himself play to catch the true secret of his tempo rubato.

## CHOPIN ALWAYS KEPT STRICT TIME.

That Chopin either ignored the value of strict time or could not himself "keep time" in playing is entirely out of the question. "Time is the soul of music," was one of his sayings, and what he preached he practiced. "It will surprise many to learn that with him the metronome did not come off the piano," Mikulski adds, "Friederike Streicher, another pupil, tells us that 'he required adherence to the strictest rhythm, hated all lingering and lagging and misplaced rubato, as well as exaggerated ritardandos.' George A. Osborne, who resided near him in Paris, and heard him play many of his compositions with absolute command, has left it on record that 'the great steadiness of his accompaniment, whether with the right or left hand, was truly remarkable.' Mr. Otto Goldschmidt, the husband of Jenny Lind, supports this by saying that 'Chopin's rubato playing was really no rubato; playing in time, but he kept a very distinct rhythm and perfect time, whilst the right hand performed independently, just as a finished vocalist would sing, properly supported by a sympathetic accompaniment.'

## CHOPIN'S EXAGGERATED PHRASING.

Contemporary critics who did not understand his style, spoke of Chopin's "exaggerated phrasing." Dr. Handlick, the German critic, who was quite as incapable of appreciating a delicate genius like Chopin as he was of appreciating the revolutionary art of Wagner, denounced his "morbid insensateousness of tempo." But it is perfectly clear that while Chopin looked to tempo rubato as a means of emotional expression, he never intended to "keep time" in the rhythm—nor, certainly, in his own practice, tell us that that error. One hand might be unfettered, it must be the function of the other to mark the beat. He was with Mozart at the end, the always "Let your left hand be your director, and always keep time." His own form of the maxim was: "The left hand should be like a capelmeister; not for one moment ought it to be an accompanist and hesitating." The assertion that he could not himself keep time is too ridiculous to demand serious notice. To be sure, it was made by Berlioz, but Berlioz had a weakness for exaggerated statements, and was, besides, not sympathetic towards either Chopin or Chopin's style. We have the authority of Henry Charles, the eminent London critic, for saying that Chopin could be "as steady as a metronome" in compositions not his own, and there is ample testimony to corroborate this.

## "CENTURION" COMPOSERS OF OPERAS.

Enormous composers have written over one hundred operas each. Of the one thousand and eleven operas which came as a result of their great labors, only one, Offenbach's *Tales of Hoffman*, is frequently cited at this date. Offenbach's tuneful opera resuscitated merstein, may be later in America by Mr. Oscar Hammerstein, which is to be found in the ones which are now comparatively unknown.

Mr. John Towers, whose *Dictionary-Catalogue of the Opera* is the foremost work of its kind in print, is furnished with the following statistics which are anything but dry:

No.	Composer	Nationality	Birth and Death Year
166	Wenzel Muehler	Austrian	1707-1835 68
149	Antonio Draghi	Italian	1635-1700 65
145	Nicola Piccini	Italian	1728-1800 72
123	Giovanni Paisiello	Italian	1741-1816 75
114	Pietro Guglielmi	Italian	1727-1804 77
109	Baldassarre Galuppi	Italian	1731-1785 54
103	Jacques Offenbach	German	(?) 1819-1880 61
102	Henry Bishop	English	1786-1855 69

It will become obvious, from these figures, that taking the century as a whole, composers and dividing the total number of operas with it, the remarkably few men produced nearly two operas on an average for every year of their lives.

No wonder oblivion overcame them. The moral is, "Do less and do it better."

LISTEN carefully to all music of all kinds. Be as solicitous to say that "to whom no sound is dissonant which tells of life."

## THE ETUDE



## Helpful Devices for Our Pupils

BY ELLEN HOLLY

First and most important of all is the teacher's attitude toward the pupil. Have you not noticed how susceptible the young are to personal atmosphere? A pupil from six to twelve years of age will take on the temperamental condition of the teacher at the time of the lesson as surely as the daylight takes its color from the sun or the gray sky. We music teachers should have a real understanding of this point, for being alone and undisturbed for a half hour or more, the two minds and individualities have great play upon each other.

The teacher-mind will, of course, lead, but the amount of pleasure and profit arising from this lead depends upon something other than mental influence. Supposing a teacher meets her pupil on the street one of those Spring days when out-of-doors calls so enticingly to old and young, teacher and taught. The pupil is racing and romping and having a boisterous good time after having been in school all day. How does the employment she is about to offer him compare in interest with what he must leave? Is it surprising that he often comes reluctantly? The teacher must be sympathetic and read faint with the boy even if he asks her reproachfully (as a seven-year-old pupil of mine once did) why she did not come the day before when it rained.

## FOLLOW PUPIL'S LEAD.

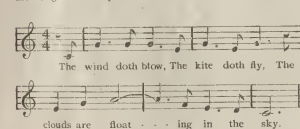
It is delightful the way the pupil will play into the teacher's hands when she least expects it. Once I was intending to give some work in finger training and this is how it suddenly turned into a lesson in original composition.

My pupil had his pudgy little hand on the keyboard, his thumb on C, and the other fingers trying to take their position on the adjacent keys. The fingers accidentally struck C—F—C—F. He at once noticed the tunelessness of the interval and he shouted excitedly:

"Listen, listen. Isn't that a song?" I said it certainly sounded like the beginning of a song and that he made it. I suggested that he make a whole song, words and all. Nothing doubting, he said he would. He decided to sing about the wind.

"Say something about the wind," said I. Gazing off into space he repeated:

"The wind doth blow" (great relish over the *do*). Then came, "The kite doth fly," and with some hesitation, "Up in the sky the blue clouds are float- ing." The last was changed to "The clouds are floating in the sky," and we were ready for the music. I told him to sing. "The wind doth blow" instead of saying it. He sang: and with a little help the song was completed.



After the song was sung a few times I was able to return to my plan of finger training because the youthful composer's fingers were so unsteady and uncertain he was glad to have them trained so that he could play his new song.

## NO PRACTICE BETWEEN LESSONS.

Not infrequently a lesson would take the following form:

"What can you do for me this time? Does Number 14 go any better?"

"Well, no, it doesn't—cos I forgot to practice."

"Not both days?"

"Oh, no; yesterday mother took me down town to buy a new pair of shoes. See—russet shoes—aren't they nice?"

"Yes, they are nice—but the day before yesterday you practiced, didn't you?"

"No—mother was not home, so I forgot to come in."

"Couldn't you practice a little while after dinner, before bedtime?"

"Yes, I could, but father doesn't like to hear it." "O, these fathers! In what a dreadful state their nerves must be that a few minutes of that gentle little tinkling should so shatter them."

## TACTFUL INSTRUCTION.

Sometimes a pupil will take his seat at the piano with pouting lips and an ominous frown, and after five or ten minutes of judiciously guided work, the pout is transformed to a smile and the frown to a placid brow. This miracle can scarcely be performed by plunging at once into something that is particularly troublesome at that stage of his progress.

The teacher should avoid introducing a point that has been experienced proved hard to make attractive or hard to understand, at an inopportune moment; that is, at a lesson when the pupil is feeling dissatisfied or is for any other reason in an unresponsive mood. Also consider your own condition, for even teachers who are grown-ups in general have a few rights left after the all-demanding juvenile has been given all his. So don't take up anything especially strenuous at a time when you had a hard day and your nerves feel as though they had been stretched to their limit. This may play havoc with that beautiful schedule you have made out, but schedules are something like advice in that both are more frequently thrown aside than followed when the time to act arrives. Thought, expended on a plan of procedure is not wasted; it will all work out in the long run even if not "in schedule time."

## DRILL-WORK MADE PLACID.

As soon as the pupil is in an acquiescent state it is time to get some real work out of him. We must, therefore, become a "drillmaster." The pedagogical artist cannot neglect or omit this part of the work.

Let us proceed with the mythical "Number 14" we inquired about at the beginning of the lesson. Looking back in the lesson blankbook it is seen that it was first given some time ago, but it is still in a very crude state of performance. It must be played several times in succession before any improvement is discernible, and the following device has proved helpful in holding the pupil to this continuous work. I entered into with this real game-enthusiasm upon which so much depends in dealing with children, some thorns of tediousness will be removed, and a rose or two of fun will strew his path. Place a pencil on the keyboard five keys from the last one. Tell the child he is to play the game and you will keep the score. Each time he plays the part that is being practiced you move the pencil to the next key and when it reaches the last key the goal is touched. Of course you will grow more particular as the end is nearing, and you will not move the pencil unless this scheme is well done. Soon the pupil adopts this playing and of his own volition says the move cannot be made.

Only a little is left on my piano a tiny wooden horse about an inch long. The next child who came conceived the idea of playing the horse was five miles from home, and each time the practice bit was well done the horse moved one key and was nearer home. When the last key was reached he was placed way back on the last key and had to be at home in the stall.

One boy found an image of "Foxy Grandpa" in

his stocking on Christmas morning which just fitted the piano keys, and this was at once put into commission as a record keeper. Another pupil has a toy automobile the size of the width of the piano key and she uses that, calling the last key the garage. So the babies amuse themselves and are happy while working harder than they would with out this play.

## UNASSISTED PRACTICE.

There is an ethical value in individual work on the part of a child that too much assistance and company might destroy. Speaking from the teacher's standpoint, I find that the more sometimes does actual harm by superintending the pupil's practicing. The mother does not know the trend of development the teacher is aiming to take, and frequently she gives a bit of information which, though accurate, is psychologically out of place. This completely upsets a plan the teacher has carefully worked out to fit a certain condition. It is an embarrassing situation, for the teacher hesitates to ask the mother not to interfere with her own offspring. Some children so dislike being alone and require so much sympathy and encouragement in all they do that it is hard for them to go by themselves to practice and the mother is obliged to sit near them. If this must be, let the mother do that, watching as to the right attitude of the teacher towards the pupil cannot be alated and, indeed, the older child is often harder to keep in touch with than the younger.

## THE OLDER CHILD.

Pupils of twelve years and over constitute a very different problem. In some particular they are more difficult to teach than the little ones, while in other ways they are easier. At this age they can be taught technique or technique, and they begin to acquire facility and speed. The teacher can explain more freely, not having to adapt her words and ideas to the young child's mind. But the teacher who is so to the right attitude of the teacher towards the pupil cannot be alated and, indeed, the older child is often harder to keep in touch with than the younger.

The nervousness is likely to appear and the child usually has no knowledge how to control it and little inclination to do so. A great stock of patience and fortitude is here required of the teacher who is probably fighting obstreperous nerves of her own. It is very hard to have a very young child skill in the management of nerves in general. She must be careful not to insist too long on one point, understanding that there comes a time when all further repetition is worse than useless. The metronome must often be used sparingly with nervous pupils. If the rhythm is troublesome the teacher can count and "speak the rhythm" in a quiet tone of voice that will support the player rather than drag him down. The metronome is so aggressive and relentless it exasperates a tired child beyond endurance.

## A THERAPEUTIC MUSIC LESSON.

A pleasant incident in how the music lesson may avert rather than cause nervousness is under my supervision not long ago. A growing boy, developing far too rapidly, came for his lesson looking tired and worn out and he complained of a headache. I was as ready as possible to comfort him at the start, but I thought I would see about the efficacy of music as a therapeutic agent. Sympathizing with the boy and assuring him that the lesson would be made as easy as possible, I told him to play the first part of the lesson. He played it with a genuine feeling for rhythm, and he, having a genuine feeling for rhythm, was soothed as I hoped he would be. All through the lesson I selected work that was not trying to the nerves and the last part of the lesson, in telling him facts about music he ought to know. When he made me "Good-bye" he said his head had stopped aching entirely and he really looked rested. It was the quiet tone that pre-acted and the rhythmic work he did which had soothed out his nerves after an exciting day at school.

Has it ever occurred to you that if a pupil fails to notice what is on the printed page he will not pay much more attention to what you put there in addition? A pupil came to me one day, and when I asked before. She brought the last piece she had played and I marveled at its appearance. Hardly



## CAN YOU ANSWER THESE QUESTIONS?

BY WILBUR JOLLETT UNGER.

a measure that had not a pencil mark on it—a great cross over a note, a ring inclosing a note, a dash above one, a line through another, and at several places a reminder of some kind in black, red and blue pencil! The page was a sight only equaled in its hodge-podge condition by the sounds which came forth when the piece was played. I discovered what each mark meant for at every place a mistake was made. When I asked the pupil what the marks were for she studied them some minutes and finally said she guessed she had played something wrong at those places, not in the least knowing or caring just what.

When a pupil reads a passage incorrectly it is very much better to insist upon his discovering the mistake himself. This will make more impression upon him than pencil marks of every color in the rainbow. It will induce to make him more observant of the music page as it is printed with no danger signals crowding themselves.

I consider the time well spent that was used by a High School girl in discovering that she neglected to phrase correctly a certain passage. After being told there was something at fault and being answered in turn that it was not the notes, not the rhythm, not the touch, not altogether the accenting, she at last saw the phrasing indication. If I had dashed in with an ugly mark of kind, simply telling her to notice that phrase, I doubt if she would have given it another thought.

When our pupils reach the High School our real troubles begin. The girl or boy is so fascinated with the new *résumé* at school, so interested in the deeper studies and so delighted with the games and the school spirit that music lessons and practicing are very tame in comparison.

Their time is so occupied with the school work that little is left for practice. This is one reason why it is worse for children to begin the study of music at an early age before there are so many interests to engage their attention. The more musical ability they have acquired when they have reached the High School, the easier it is to make the music work congenial to the state of mind at that age. It ought to be possible to coordinate the music with the school studies to a certain extent.

The selection of the compositions to be studied is now especially important on account of the pupil's strong likes and dislikes. What to the teacher seems worthy in keeping with all conditions is sometimes actually distasteful to the pupil, and it is foolish to insist in such a case.

## SOME CAUSES OF FAILURE.

BY CARL CERNY.

MANY pupils, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and easy and appropriate pieces, have the presumption to attempt the concertos of the great composers and the most brilliant fantasias.

The natural result of this overhaste is that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner.

This is the cause why, although so many talented young persons devote themselves to the piano, we still find so few over-ambitious rich in good players, and why so many with superior abilities and often with enormous industry still remain but mediocre and indifferently performers.

Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the faintest of their plans are often stumbling, incorrect and unaccompanied manner, often coming to a standstill on false and discordant harmonies, missing the time and making mistakes too many to mention.

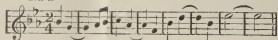
It is interesting to note that the use of the word *rité*, in the sense of the *rité* of *Carmen* or the *rité* of *Tristan*, comes from the time when each singer's separate part was written upon a long roll of paper. It is a French word, as are many of the words connected with opera—*début*, *foyer*, *parquet*, etc.

The following questions have been prepared as a specimen examination in pianoforte and musical knowledge for piano pupils who have passed the elementary grades. It is a new thing to the teacher to test his pupils now and then and find out how much they really do know. Some educators have a way of making fun of examinations and declaring them worthless. As a matter of fact, all through life we are called upon to use our store of information without any previous warning. It is well to be ready on our lips, as it were. We must give the answer at once when the application comes. Otherwise, of what service are the hours spent in learning? The writer believes in a good test now and then. The answers to these questions will not be presented in *THE ETUDE*. They are given here as questions, pure and simple and nothing else. Many teachers will find them useful in conducting examinations of their own and in making up similar examinations. In fact, the teacher may examine his own teaching work by finding out what percentage of the advanced pupils are able to answer questions of this kind. Student readers of *THE ETUDE* who cannot answer questions of this kind will find an incentive for new study in these. Again, the questions will not be answered in any subsequent issue of *THE ETUDE*.

## NOTATION, TIME, RHYTHM, ETC.

1. What is the effect of a dot after a note?
2. What is a tie?
3. Explain a "triplet."
4. How many different clefs are there? Write and name them.
5. What is "rhythm"?
6. Where is the accent in 4-4 time?
7. What is the difference between a measure of six eighth notes in 3-4 time and a measure of six eighths in 6-8 time?
8. Explain "syncopation."
9. Write the following example in another way, changing to 4-4 time, retaining the syncopation without using tied notes.

## Ex. 1.

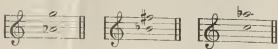


## SCALES, KEYS, ETC.

1. Write the "model" or plan of construction for every major scale.
2. State difference in meaning between "diatonic," "chromatic," and "enharmonic."
3. How many minor scales are there in modern use? Name them, and give the construction of each.
4. Explain "Relative-Minor," and state difference between that and the "Tonic-Minor."
5. What is the signature of C minor, G minor, C# minor, Bb minor?
6. Give the technical names of each step of the scale.
7. What is an interval? Name all kinds you know.

Name the following intervals:

## Ex. 2.



9. Above each of the following notes write the intervals indicated:



(In a succeeding issue there will be additional questions upon Terms, Signs, History, etc.)

## MENDELSSOHN'S PHENOMENAL MEMORY.

PERHAPS no musician has had so fascinating a childhood as that which fell to the lot of Mendelssohn. Stories of his life in Hamburg read more like fairy tales than facts, yet, nevertheless, all writers are agreed on the fact, and there can be little doubt that Mendelssohn's childhood was ideal. Sir Julius Benedict has described his own boyish recollections of his first meeting with Mendelssohn. This took place in Berlin, at a time when Benedict and Weber were walking along the street. When Mendelssohn saw them he ran towards them, giving them a most hearty and friendly greeting. "I shall never forget the impression of that day in beholding that beautiful youth," says Benedict, "with his Auburn hair clustering in ringlets round his shoulders, the look of his brilliant, clear eyes and the smile of innocence and candor on his lips."

Weber left the two boys together, and they made their way to Mendelssohn's home, where he was introduced to the mother of Felix as "a pupil of Weber's who knows a great deal of his music to the new opera." Benedict was forced to play until his memory of the score of *Freyshatz* was exhausted, and Mendelssohn played from memory whatever Bach fugues or Cramer exercises Benedict could suggest. Benedict concludes his account in the following words: "At last we parted—not without a promise to meet again. On my very next visit, I found him seated on a footstool, before a small table, writing, with great earnestness, some music. On my asking what he was about, he replied gravely, 'I am finishing my new Quartet for piano and stringed instruments.'"

"I could not resist my own boyish curiosity to examine his composition, and looking over his shoulder, saw as beautiful a score as if it had been written by the most skillful copyist. It was his first quartet, C minor, published afterwards as Op. 1. But what I was lost in admiration and astonishment at beholding the work of a master, written by the hand of a boy, all at once he sprang up from his seat, and in his playful manner, ran to the piano, performing notes for notes all the music from *Freyshatz*, which, three or four days previously, he had heard me play, and asking, 'How do you like this chorus?' What do you think of this air?' 'Do you not admire this virtuosito?' and so on. Then, forgetting quarters and Weber, alone he went into the garden, he clearing high hedges with a leap, running, singing or climbing up the trees like a squirrel—the very luck of heaven and happiness!"

## GLUCK'S OPERATIC IDEALS.

MUCH of the weakness of the old-time opera libretto was due to the composer and to the singers—especially the latter. They insisted on being afforded every opportunity to display their vocal talents on the stage, whether the occasion was appropriate or not. The dramatic action of the play was liable to come to a standstill at almost any time in order that the prima donna or primo uomo might dazzle the audience with vocal pyrotechnics. Composers were obliged to conform to this custom, and, moreover, they had certain fixed ideas as to the form an opera should take. Each act had to close with a "finale," whether the occasion warranted an elaborate finale or not. Each singer had to sing an aria, and there must be duets, trios, to please everybody. Naturally the greater poets refused to clip the wings of Pegasus in this way and the one time it was customary for different composers to contest between Gluck and Piccini consisted in them and one of the first to institute reforms in opera, and the subject. Among other things he says:

"When I undertook to set the opera *Alceste* to music, I resolved to avoid all those abuses which had crept into the Italian opera through the mistaken vanity of posers, and which had rendered it so comic and ridiculous, instead of being, as it once was, the grandest and most imposing epoch of modern times. I endeavored to reduce music to its proper function, that of the singer, by enforcing the expression of the interrupting the action or weakening it by superfluous ornament. I have therefore been very careful to introduce a tedious ritornelle."



## How to Execute Mordents, Trills and Appoggiaturas.

By the Distinguished German Musical Savant  
DR. HUGO RIEMANN

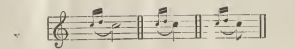
Author of "Riemann's Dictionary," Lecturer on Music at the  
Leipzig University

[This article is the second in a series upon "Some Embellishments which Perplex Pupils." The first article was published in February, and the concluding article will be published in April.—Editor's Note.]

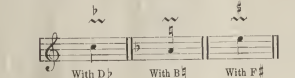
The real sign for the inverted mordent *prall-triller* or *scheller*, as it is sometimes called in German, seems to be going out of use, though it is still quite frequent in Chopin's works. In former times, the inverted mordent was played with repeated alternations of the principal note and its upper auxiliary note, and was therefore really a trill, but at the present time it calls for only a single alternation, even when it appears as an embellishment of a note of longer value. As the inverted mordent requires very rapid execution, it absorbs only an inconsiderable amount of time from the beginning of the ornamented note, as may be seen from the following illustrations:



Two small notes written in a corresponding position would be executed in the same manner.



The tendency to play an inverted mordent so that the third note is the strongest must be condemned absolutely and without qualifications, as the effect would be as though two small notes were played in advance. It would be better to play all the notes with equal force and with the strength that would be naturally given if the note were unornamented, but even stronger rather than weaker. The very common and pernicious practice of playing these small notes as though they were unimportant, and therefore to be played in the incorrect way we have indicated, is largely due to this manner of notation. Accidental (*acc.*) etc.) are used in connection with the inverted mordent and modify the upper auxiliary note.



It is quite immaterial whether the accidental is written above, below, or next to the inverted mordent sign, as in all cases the upper auxiliary note is the only one affected. The less advanced player would do well in performing the inverted mordent to confine himself to a moderately strong tone-production, intentionally playing the first note with somewhat more emphasis than the others, never before, but always directly on the beat.

The sign of the mordent *ex* is becoming obsolete even more rapidly than the sign of the inverted mordent. It is distinguished from the inverted mordent by the cross-stroke through the sign. The mordent calls for a single quick alternation be-

tween a principal note and its under auxiliary note. This auxiliary note must always be a *semitone* below the principal note, that is to say, the interval of a minor second. Accidentals must be written if a different tone is desired, namely:



In playing the mordent, the accent is placed on the first of the three notes.

Often instead of the sign being written, the mordent is expressed by small notes after the following manner:



The inverted mordent and mordent belong to the so-called *appoggiaturas*, a category to which belong other embellishments that, having no distinctive signs of abbreviation, are written in small notes. But for all appoggiaturas, whether consisting of one or several notes, there is but one rule, namely: that they must be played directly upon the beat of the principal note. It is an error, which is very common, to suppose that appoggiaturas are to be played before the beat and with a weaker degree of force; this fault must be deprecated because it destroys the diamond-like brilliancy peculiar to this class of embellishment.

The *long appoggiatura* is very nearly obsolete. It appears in notation as a dissonant note preceding a principal note, the note of suspension or anticipation being written as a small note and prefixed to the principal note. The object of this ornament is to make clearer the harmonic progression, for example:



Modern editions usually discard this manner of writing. The long appoggiaturas in their original mode of notation are still common not only in Bach but also even in Mozart. It is impossible in a few words to do justice to this embellishment.

The prefixed half note, or quarter note, is a note of suspension and invariably must be played on the beat rhythmically. Furthermore, the long appoggiatura must receive the full written value of the prefixed small note, and the following note receives what is left. The small notes affect only the one voice. The above examples would be played in the following manner:



And note:



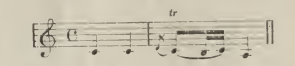
That such a gross error in executing the long appoggiatura as indicated above is wide-spread is due largely to the unusual manner of writing, and to the fact that it is one to which the ordinary student is unaccustomed.

The short appoggiatura (also called the *acciacatura*) is very easily recognized by the cross-stroke through the hook of an eighth note (*f*), a manner of notation that has been general since about the year 1800. The older manner of writing the same with a sixteenth note, or a thirty-second note, is readily understood and does not occasion the rhythmical confusion that is attached to the long appoggiatura, as it will never be mistaken for the latter form of appoggiatura. There will still remain the error of playing the short appoggiatura before instead of upon the beat of the principal note. Also it must not be played too light, nor too weak.

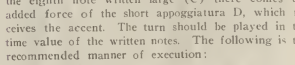
In order to understand the intention of the composer, three things respecting the short appoggiaturas must be kept in mind, namely:

- (1) That a short appoggiatura has but the briefest time value.
- (2) That it must be played directly at the beginning of the beat of the principal note, and
- (3) That it must be played with a force equal to that of the principal note.

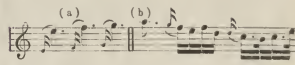
The following combination of short appoggiaturas (*acciacatura*), trill and turn is found in Beethoven's C major Sonata, Op. 2, III:



On account of the brisk tempo of the composition it is wholly sufficient to play the trill as a simple mordent, therefore, as a single alternation of C and its upper auxiliary D. And then upon the beat of the eighth note written large (C) there comes the added force of the short appoggiatura D, which receives the accent. The turn should be played in the time value of the written notes. The following is the recommended manner of execution:



Some further examples of simple short appoggiaturas are found in the slow movement of Beethoven's Sonata, Op. 31, I:





And this reduces the chief figure of Italian opera of the present. If there is a successor to Verdi in the present generation, it is certainly Puccini. And here we do not find a man of a single triumph, but a composer who has won success after success. His very first opera, *Le Villi*, was successful. A single failure followed, but he showed that he could out-all his other operas have made their way. *Manon Lescaut* is his most rival of Massenet's *Manon*, and must be somewhat surprising to Massenet to see what a graphic success Puccini has made with the scene of the deportation of the heroine, a scene which the Frenchman omitted altogether. *Manon Lescaut* is in the "verismo" school, but without graphic touches of realism in portraying criminal life and the life of the lower strata of the people. The lamplighter and his sons, the poor crowd who watch the unfortunate's put on board the vessel, the scenes in the courtyard at the arrival



of the stage, all these are touches which illustrate the new school.

After this came the greatest triumph, *La Bohème*, in which Murger's novel is well sketched in music. Again the realistic touches abound, and Paris life, the life of the students and of the people, is very successfully drawn. *La Tosca* pushes "verismo" even to the torture-chamber, and revels in blood as the school has done from its beginning, but Puccini has had the skill to make good contrasts, and the work contains some good light touches.

There was a recession from the blood-and-thunder school in *Madam Butterfly*, and the change was so unexpected by the public that the work was hissed at Milan at its first performance, but it has conquered almost everywhere since then. In *The Girl of the Golden West* Puccini brings the realism across the Atlantic Ocean (he had already crossed the Pacific with the preceding opera), and attempts to give the effects of "verismo" in California. Giacomo Puccini is a master of orchestration, and is of most dramatic instinct in choosing his librettos, but he has not yet arrived at the position of Verdi, and we may still consider that *Adia* over-tops each and all of the operas just described.

There are a few critics who hold that Puccini is not to be classed with the school which comprises *Cavalleria Rusticana* or *I Pagliacci*, but I have given the reasons which cause me to believe that he has built upon the same foundation, but has somewhat refined the style. On the other hand, there are many lesser ones who have taken up the criminal, brassy, blood-and-thunder vein with avidity, and have been content to win a little temporary applause thereby. Giordano, Tosca, Spinnelli, Cilea, have all entered into the field. *A Santa Lucia*, *A Basso Porto*, or *Mala V'ia* are specimens of a school which seeks to get lower and lower, and who considers pictures of the gutter to be fitting art-works. The Sonzogno prize of 1890 was a more far-reaching event in musical history than anyone could have dreamed of. Whether it has been an unmixed blessing to the art may well be doubted. It has sent Italy through a transition which is not ended yet.

But the finer touches which exist in the works of Mascagni, Leoncavallo, or Wolf-Ferrari, and of Puccini, lead me to think that Italy will continue to have its own again after a little while. When she has quite passed through the epoch of vulgarity, murder, torture and low life in opera, she will estimate what is best in Wagner and Richard Strauss, and add to this her own glorious gift of melody, with a result that will restore her vocal sceptre again.

#### AVOID EXCUSES.

BY ARTHUR SCHUCKAL.

"Well, done, Mary; very good, indeed! Only one place needs a little more attention. If you would notice the fingering more carefully I am sure—"

"Yes, I know, but I've had such an awfully busy week I really couldn't, you know. Brother Johnny took sick and with all the excitement I simply couldn't practice all I wanted. And besides—"

Excuses in and out of season—pertinent and impertinent. What teacher would not give anything to be rid of them! What good are they? To what purpose are they made? Does it make the teacher any happier to know that this or that happened during the week?

Why excuse yourself? Is it manly? Is it courageous? Excuses are a waste of time and energy. They avail nothing—especially in music. A note sung falsely or wrongly struck can never be replaced. It is over; it has been heard. What artist after a fiasco is permitted to return and make his excuses and apologies to the audience?

"The whole habit of making excuses," says President Dudley of Yale, "is the relic of a time of moral slavery when the first object of any man who had done wrong was to try to prove to somebody else that he had not done wrong. If a man is his own master the thing he has to do is to find out exactly what he has done in order to avoid making the same mistake again."

Be your own master. You owe excuses to no one—your teacher nor to the class. Do your work. Have a good conscience; but get it honestly. Don't deceive yourself. Face the facts.

Excuses, like the common house fly, are irritating, pesky things, of no use whatsoever. Let us do away with them. Swat that excuse!

#### OFFENBACH'S REMARKABLE AMERICAN EXPERIENCES.

BY ROBERT GRAU.

From nearly every great European city comes the news of a sensational *faux pas* created by the revival (after nearly three decades) of the Offenbach craze due to the acclaim with which *La Belle Hélène* has been received. An amazing illustration of the advancement in musical taste in our own country is the fact that now popular *Contes d'Hoffmann* was a complete fiasco when presented in New York City at the Fifth Avenue Theatre in the fall of 1882.

At that time Offenbach was famed for his *Barbe Bleue*, *Grande Duchesse* and his *La Jolie Parfumeuse*. Even *La Belle Hélène*, when produced in America, was not exceptionally successful. But taken as a whole, no musical *faux pas* ever excelled the wonderful Offenbach craze in this country. His *La Grande Duchesse*, when produced by my uncle, Jacob Grau, ran two hundred and fifty nights, playing to packed houses.

In 1876 my brother, Maurice Grau, succeeded in enticing the famous composer himself to these shores. His idea was that the public would pay fabulous prices to gaze on the back of the man who had set people literally crazy with his entrancing melodies. Offenbach was accordingly engaged for thirty nights to conduct an orchestra of sixty musicians in programs of his own compositions at Madison Square Garden, New York. He was to receive a fee of \$10,000 a night—regarded at that time as an unprecedented amount.

In June, 1876, the father of opera bouffe arrived in New York City amidst an excitement such as has never been equalled to this day. The people seemed to think that Offenbach would begin to dance as soon as he set his foot on our shores, and crowds were to the steamship wharf to greet him. On the night of the arrival he was serenaded at the Fifth Avenue Hotel by the Musicians' Union of New York. A crowd said to number fifty thousand people filled Madison Square and shouted welcome to the composer until he appeared on the balcony of the hotel.

Offenbach weighed just ninety pounds. He was perhaps the least imposing man in appearance one could possibly imagine. He spoke excellent English, thanking the people for his reception. He retired in less than a minute and the crowd went home thoroughly disappointed because the man who wrote *Opéra aux Enfers* did not dance on the balcony.

At length the opening of the concert was given to an audience of six thousand persons. The garden was crowded, but the audience was not a distinctly musical one. The majority of the people had come to see just how Offenbach would behave when he came to conduct the airs over which they had raved.

At last Offenbach came into the orchestra pit. The orchestra gave him a *fanfare*. The audience rose at him as if he were a conqueror. The applause lasted two minutes and then silence prevailed.

The absence of the voices of the opera bouffes, the lack of the *mise en scène*, seemed to cast a gloom over the night.

After the first part was over one-third of the audience went home. When all seemed to be lost, my brother, with that ingenious foresight which characterized his business career, began to plead with Offenbach to meet the public clamor for a sensational conductor.

"What can I do? What will you have me do? I want to help you, but you can't get me to make a clown of myself," said Offenbach.

The only thing remaining was to induce Offenbach to conduct some performances of his operas with the hope of retrieving the great loss which the concert had brought about.

By producing *La Jolie Parfumeuse*, with Aimée in the cast, my brother succeeded in recovering his losses. Offenbach, of course, was the conductor and the first seven performances brought \$20,000. Despite the favorable financial outcome of this venture, Offenbach was disgusted with America, and in his book about us what he did not say would make far pleasanter reading than that which found expression.

Offenbach was a prince of good fellows, and his witticisms are remembered by old New York club pupils to this day. When Offenbach was conducting at the Madison Square Garden Theo. Thomas was conducting some concerts uptown. A friend asked

Thomas why he never put any of Offenbach's compositions on his programs as a mark of respect to the foreigner. "What," shouted Thomas, angrily, "do I conduct an Offenbach composition—never will I do anything so degrading." Offenbach heard of this, and laughing heartily replied: "Please tell me, I will not be so particular. I Mr. Thomas do not wish to conduct any composition of Theodore Thomas when he reaches the dignity of becoming a composer."

#### THE PROPHET IN HIS OWN COUNTRY.

"A prophet is not without honor save in his own country and in his own house."—St. Luke 13: 57.

BY T. L. MCKEADY.

A MAN recently traveled five hundred miles to undergo a particularly difficult operation. The surgeon asked him where he came from, and on being informed, asked him why he came so far. The patient stated in reply that he wished to give himself every advantage and to avail himself of what he thought was the best service. "Do you know Dr. X of your town?" was the next question the surgeon put. On being answered affirmatively, the doctor said, "Well, Dr. X comes here and has taught us most of what we know of cases such as yours. You would have been in perfectly safe hands if you had stayed at home."

This perfectly true incident reminded me of a similar misconception among pupils—a misconception so general and entertained so openly that it does not cause the surprise that it should. The majority of music pupils feel that they could go to Berlin, Leipzig, Paris, London, Boston, New York, or Chicago, or anywhere away off and accomplish so much more than at home. I heard a young man say recently, "I wish I could go to L— and take a lesson from Mr. Z. every day for three months." Note that this city was two hundred and fifty miles away! This boy's mistake was twofold. First, he imagined that merely taking lessons was all there is to music study, when it is really a very small part of it. Very little good could come of a lesson every day except to a beginner. The other mistake was in thinking that a teacher in a city two hundred and fifty miles away would necessarily do more for him than the teachers in his home town. He might accomplish more, but only if he carried to the distant city the necessary inward promptings, the ability to work patiently and the determination to succeed; and with this equipment he could do as well with one teacher as with another.

The teachers of Beethoven, Schubert, Chopin, Schumann and others were, in some cases, very humble musicians. The success of these great players and composers was not due to their teachers so much as to themselves; or else why were not the other pupils of the same teachers equally eminent? The best of musical success comes from inward qualities rather than outward influences—and this I say without under-rating in the least the influence of the teacher and the value of his work.

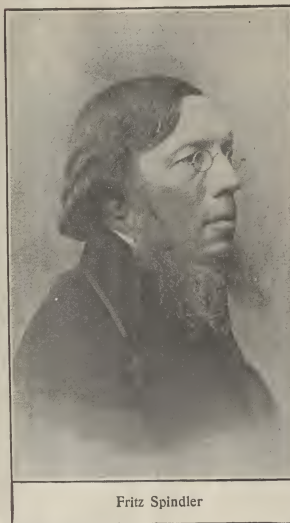
Long ago Emerson told us that unless we carried beauty with us it was useless to seek it in Rome. Similarly, unless we carry with us the elements that would over-*err* any woman in the play, after Love, found him at the place she started from, and at the place she least expected him—at home. Many of us may find success there too.

#### LEARN TO HELP YOURSELF.

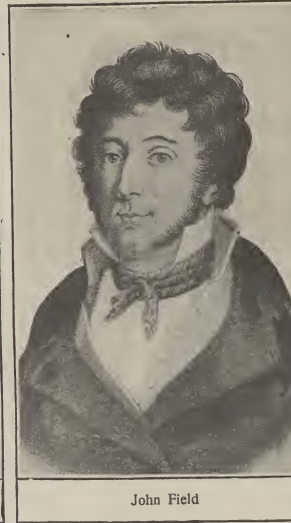
Another instance. I listened recently to the playing of a young lady. When she finished she had not taken a lesson in three years. Now what in the mind of this girl is all too prevalent among pupils.

They look too much to the teacher and not enough to themselves, imagining that correctness in playing depends upon outside influences rather than upon themselves, forgetting that nothing that they do for themselves can be done for them by others. Self-reliance is a quality that all pupils should cultivate to the utmost. Often a teacher's work is misunderstood and under-rated, because recited to the most valuable of objects, viz.—that of teaching them to help themselves.

## The Etude Gallery of Musical Celebrities



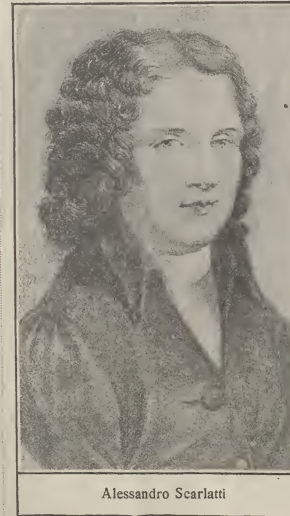
Fritz Spindler



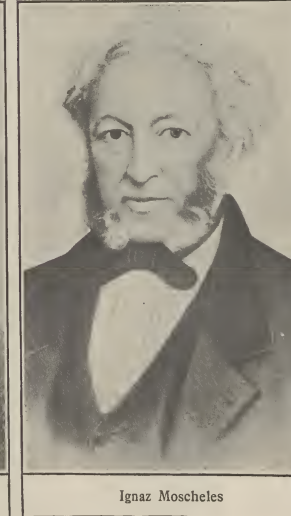
John Field



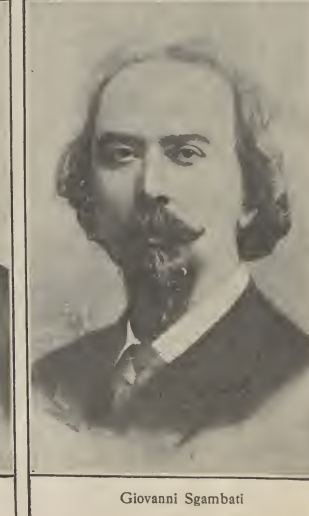
Ossip Gabrilowitsch



Alessandro Scarlatti



Ignaz Moscheles



Giovanni Sgambati



## HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them in margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature commenced in the issue of *The Etude* for February, 1909, and has continued every month since then. Thus, two hundred and twenty-eight of these instructive portrait-biographies have already been published.

## OSSIP GABRILOVITCH.

(Gah-l're-lo-vitch)

GABRILOVITCH was born in St. Petersburg February 8, 1878. His father was a lawyer in the city, but his brothers were very musical, and one of them was his first teacher. Anton Rubinstein was much impressed with his playing, and he was entered in the St. Petersburg Conservatory, which was then directed by Rubinstein. He was a pupil of Victor Toldstoft, but had many personal conferences with Rubinstein. From St. Petersburg he went to Vienna, where he was a pupil of Leschetizky for two years. He has been very successful as a concert pianist, especially in America. He has visited this country in 1901, 1902, 1903 and every year since 1906. In 1909 he married Clara Clemens, the daughter of Samuel Clemens—"Mark Twain"—whom he met while a student in Vienna. As a composer Gabrilovitch has not produced many works in the larger forms; he has, however, written several pieces for the piano. His playing is remarkable for its beautiful tonal effects. He possesses an excellent sense of rhythmic values, and this makes his playing delightful to listen to. He is one of the distinguished coterie of Leschetizky pupils whose acknowledged leader is Paderewski. This group of pianists includes Hamel-Feld, Essipoff, Goodson, Hamelburg and Sivinski. (The Etude Gallery.)

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## JOHN FIELD.

FIELD was born at Dublin July 26, 1782, and died at Moscow January 11, 1837. He came of a musical family, and was made to practice hard in childhood. His father apprenticed him to Clementi for one hundred guineas, and Field made himself useful as a piano salesman in Clementi's shop besides being a pupil of the great master. He made his London debut in 1794. When Clementi went to Russia by way of Paris and Germany he took Field with him, and Field attracted considerable attention, Spohr, especially, being much impressed with his ability. Clementi returned to England in 1804, but Field remained in St. Petersburg and achieved remarkable success as a pianist and teacher. He also had great success in Moscow in 1823, and after further traveling in Russia returned to London in 1832. A year later he went through Paris, Belgium and Switzerland to Italy. He failed to please and became sick and destitute in Naples. A Russian family took him back to Moscow, but it was too late, and his own intemperance was largely responsible for his early death. His piano concertos and other pieces of which interest in his day, but Field is chiefly remembered by his nocturnes. He wrote twenty of them, and many of them are very charming. The best perhaps is the one in E flat. It was left to Chopin, however, to realize the full possibilities of the nocturne. Field was a remarkable pianist, possessing a "smooth and equal touch" and a perfect legato. (The Etude Gallery.)

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## GIOVANNI SGAMBATI.

(Gyah-hah'te)

SGAMBATI was born in Rome, May 28, 1848. His father was an Italian lawyer, and his mother the daughter of an English sculptor. He was intended for the legal profession, but, reflected it in favor of music. Barbiati was his first teacher, and after the death of his father, in 1849 he removed to Trevi, where he became a pupil of Natalucci, a graduate of the Naples Conservatory. Sgambati removed to Rome in 1860, and soon established himself as a pianist and conductor and composer of marked ability. He introduced many famous works of Beethoven, Schumann, Chopin and other noted composers which were unknown to Roman audiences. Liszt was impressed with his ability, and in 1876 Wagner was present at a concert where some of Sgambati's compositions were given. Wagner was much interested in them, and was instrumental in having two quintets and other works published in Germany. Sgambati has played and conducted in London, Paris and other important music centers, due to the splendid work of Moscheles. He composed much in the classical style, and his concertos and studies have a permanent place in the musical world. As a pianist he was renowned for his "crisp touch" and his incisive touch, clear and precise phrasing and a pronounced preference for minute accentuation. His diary and the testimony of his pupils show him to have been a kindly, genial man, much beloved by all who knew him. (The Etude Gallery.)

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## IGNAZ MOSCHELES.

(Mos-sheh-le)

MOSCHELES was born in Prague, May 30, 1794, and died at Leipzig March 10, 1870. He studied piano with Dionys Weber, and at fourteen played a concerto of his own in public. On the death of his father he went to Vienna, where he studied counterpoint with Albrechtsberger and composition with Salieri. He also enjoyed the friendship of Beethoven. In 1815 he commenced his tour of Europe, and for a decade was known as a virtuoso pianist. It was during this period that he commenced his intimate friendship with Mendelssohn, who studied piano with him. Moscheles was a great favorite in England, and shortly after his marriage, in 1826, he went to live in London, where for the next years he was busy as a teacher, conductor and composer. When Mendelssohn started the Leipzig Conservatory, in 1848, Moscheles became leading piano instructor. He remained until his death, doing work of incalculable value as teacher and adviser of innumerable students. Much of the solid reputation that Leipzig possessed was due to the splendid work of Moscheles. He composed much in the classical style, and his concertos and studies have a permanent place in the musical world. As a pianist he was renowned for his "crisp touch" and his incisive touch, clear and precise phrasing and a pronounced preference for minute accentuation. His diary and the testimony of his pupils show him to have been a kindly, genial man, much beloved by all who knew him. (The Etude Gallery.)

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## FRITZ SPINDLER.

SPINDLER was born at Wurzburg, Lotharstein, November 28, 1817, and died at Niederlassau, near Dresden, December 26, 1905. He was originally intended for the ministry, and studied theology with that in mind, but eventually gave it up in favor of music. He studied piano-playing with F. Schneider, of Dessau, and devoted himself to a life of teaching and composing. He settled in Dresden in 1841, and seems to have found his surroundings congenial, as he remained there for the rest of his life. As a writer he was very prolific, and published considerably over three hundred compositions, most of which are in the nature of teaching pieces. Many of these have proved exceedingly popular, and among the most widely known may be mentioned *Bubbling Spring*, *The Butterfly*, *Charge of the Hussars*, *Concert Bell*, *Soldiers' Advance*, *Rippling Water*, *Spinning Wheel* and *Woodland Rivulet*. He also made some very excellent transcriptions of operas, and other works, which are of medium grade and very popular. Spindler did not confine himself solely to writing music of the simpler kind, however, but produced trios, sonatas, two symphonies, a concerto for pianoforte and orchestra and other works in larger forms. While not, perhaps, a musician of transcendent ability, Spindler was a musician of a type which has done much to establish a firm reputation for thoroughness in musical art. His compositions are for the most part tuneful in character, well constructed, and well adapted to the purpose for which they are intended. (The Etude Gallery.)

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## ALESSANDRO SCARLATTI.

(Scar-lah'te)

SCARLATTI was born in Sicily, 1659, or possibly 1638, and died in Naples, Oct. 24, 1725. Little is known of his early training, but his first opera, produced in Rome, 1679, won him the favor of the King, Queen of Sweden. In 1684 he was appointed Maestro di Capella to the Viceroy in Naples, and produced many operas and much chamber music. He was married, and his son Domenico was born during this period. He went to Florence in 1702, where he composed operas for Ferdinand III. As there was no permanent post for him there he went to Rome, where he attained a high reputation. He was at his old post in Naples at an increase of salary, however, in 1713, and at this time he attained the height of his fame. His popularity waned about 1719, and he revisited Rome two or three years later, he came back to Naples, and remained in comparative obscurity until his death. Scarlatti greatly augmented the scope of the oratorio, and introduced new harmonic effects, and a greater variety to recitative, besides establishing the form of the operatic "aria." He was the first of the operatic innovators, and so takes his place with Gluck, Weber, Wagner, and more modern composers. (The Etude Gallery.)

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## Making a Success of the Pupils' Recital

With Important Suggestions upon Overcoming

Stage Fright

By PERLEE V. JERVIS.

EDITOR'S NOTE.—Mr. Jervis's many years of practical experience in successful teaching, his exceptional ability for making musical pedagogical subjects extremely dry, and his high professional standing as a teacher makes this article of particular interest to both teachers and pupils. His suggestions upon the subject of "Stage Fright" are unusually valuable.

A SUCCESSFUL pupils' recital in the teacher's best advertisement. Aside from its value as an advertisement of teaching pieces, there are advantages that accrue from a successful recital that outweigh, to the writer's mind, its commercial value. In the first place, it stimulates interest and induces a better quality of study. The pupil who is preparing for a public appearance will, as a general thing, work more conscientiously and give more attention to the minute details upon which finished playing depends than if she were playing only for her family or friends. As will be shown later on, this thoroughness in study, instead of being spasmodic, can be made to cover the entire year, and eventually to become a habit with the pupil, a result difficult to attain without the aid of a pupils' recital.

In the second place, the recital enables a pupil to find herself, so to speak, and to develop a poise in playing not usually found in those unaccustomed to establish an audience.

In the third place, in addition to stimulating the interest of the pupil, it secures the interest of the parents and keeps them in closer touch with the teacher. These three results are in themselves worth all the labor involved in preparation for, even if it had no value as a means of making a teacher's work known.

## WHAT IS A SUCCESSFUL RECITAL?

Now, this is truly one of a successful recital. Perhaps the reiteration of the word "successful" may have been noticed by the reader. What is a successful recital? It certainly is not one that is preceded on the part of the pupil by weeks of nervous anticipation and fear. On the contrary, a successful recital is one that is looked forward to by the pupil, one in which the performer is at ease, and realizes that she has her nerves under control; one in which, knowing that she knows her piece, she is confident that she can play it well, and does so with an ease, certainty, artistic effect and aplomb that render the performance a credit to herself and her teacher.

But, exclaims the reader, is not this kind of a recital a Utopian dream? Well, the writer has been giving such recitals for over twenty years, and she does not claim to be any more clever than his fellow-teachers. Any good teacher who will comply with certain essential conditions can give successful pupils' recitals. An enumeration of these conditions may be helpful to some teacher who feels that his or her pupils' recitals have not been successful ones.

First, do not attempt to give a recital until you have pupils who can play well. This advice might seem needless, were it not for the fact that the writer has attended many recitals where the pupils (making every allowance for nervousness) evidently could not play well in private; why the teacher might then put publicly before the community what he does not mean that the pupil must be a finished artist, or be obliged to play difficult compositions, but that the piece played, even if it is no more difficult than the first grade, should be played in time, with a good touch and tone, with good phrasing, pedaling and expression—in short, musically. If the teacher cannot enable pupils

to play thus it is useless to expect a successful recital.

Second, always let the piece to be played be one that is much easier than the pupil's normal grade. More pupils consent to grief through attempting a piece that is too difficult than from any other cause. A piece that is difficult under normal conditions becomes doubly so when the player is nervous. If the pupil feels that she has plenty of reserve power, the very consciousness of the fact gives her confidence and helps to ward off nervousness.

## PIECES MUST BE CAREFULLY SELECTED.

Third, do not allow a piece to be played that has not been in practice at least one year before the recital; two years is better. It is said of Paderewski that he never puts a piece in his recital programs until he has practiced it for three years. De Pachenman told the writer that his minimum time limit was two years. Of course, this does not mean three years of continuous daily practice, such a process would, to borrow an athlete's term, result in making the player "go stale." Taking a hint from the concert pianist, the pupil's scheme of practice would be as follows: Select one piece, memorize it and give it thorough daily practice for a month. At the end of this time drop it entirely and substitute a second old piece. At the end of a month this should also be dropped and its place taken by a third piece. The number of pieces has been practiced for a month return to the first and go through the list again, giving each piece one month's practice and two month's rest. Repeat this process indefinitely. If care be taken to choose pieces well within the pupil's powers, these three pieces should be played so easily at the end of the season that they can be put upon the recital program without any danger of mishap.

The next season select three more pieces for practice in the same way, and so each year keep adding to the repertoire. The pieces practiced the first year can easily be kept up by playing them two or three times a week. The number of pieces chosen, the length of practice and the interval of rest are given only as an illustration of a systematic method of building up a repertoire. (The teacher can vary the process as may seem advisable.) Many of the writer's pupils have a repertoire of from five to twenty pieces, which they are required to keep in constant review from the beginning, year after year. When a recital is to be given it is simply a matter of choosing a piece to be played. This piece is then practiced daily for a few weeks before the recital. Practice conducted in this manner requires only a short period of time each day, and preparation for a recital in no way interferes with the regular course of study.

## OVERCOMING NERVOUSNESS.

Having prepared the piece for public performance we are now face to face with the artist's *big no*—nervousness. Can it be prevented? If so the writer has never met an artist who had discovered the secret. All artists are subject to nervousness. The greatest are no more exempt from it than the least. Paderewski is a case in point; the writer that he suffered agony before every recital, his nervousness taking the distressing symptoms of *mal-de-meur*. Every artist with whom the writer ever talked suffered from nervousness in a greater or lesser degree, usually the greater the artist the more nervous he was. It is a question whether an artist can rise to any great height unless he is

nervous. Dudley Buck had a great contempt for those superior beings who boasted of their freedom from nervousness. "You may depend upon it," he said, "they can't deliver the goods." Now, though nervousness cannot be prevented, it can be controlled by almost any one who will make the attempt early enough in life. It is essential that this training be commenced when the pupil is very young, as after the age of twenty it is much more difficult to develop control of the nerves.

## AUTO-SUGGESTION.

The factors that enter into the control of nervousness on the psychological side are suggestion and auto-suggestion. If you know that your pupil is thoroughly prepared, have the firm conviction that she will play successfully at the recital and tell her so at every lesson for weeks before. Never intimate in any way that you expect any other result. If she is convinced that you are honest in your belief she will consciously or unconsciously come to believe it herself. You cannot do your pupil a greater injury than to let her feel that you are not perfectly sure of her. You can only see a case of nervous fright followed by a fiasco, which was caused by the foolishness of the teacher in expressing to the pupil a fear of the result. The power of suggestion is wonderful when properly used.

The application of auto-suggestion may be made as follows: Every night after retiring and just before dropping asleep let the pupil repeat to herself, with an air of firm conviction, some such formula as this: "I am thoroughly prepared, my teacher is sure I can play well, I will have no fear; I shall play well!" Reiterate this till drowsiness intervenes, night after night for two or three weeks. You will not realize the marvelous power of suggestion and auto-suggestion until you have practiced it faithfully and systematically for a few months.

## CONTROL BY RELAXATION.

Another element in the control of nervousness is relaxation of the muscles. It is to be hoped that the up-to-date teacher has already built his pupils' touch and technique upon this foundation of relaxation or de-tension. As an instance of how relaxation of the muscles aids in securing nerve control, the writer would cite a case that came to his notice recently. The mother of one of the pupils was a woman of an extremely nervous temperament. She had for years been unable to sit in a chair without wriggling, twisting and twitching, having all the symptoms of "the fidgets." Being conscious of her lack of repose, she went to Boston for treatment, and in a few months she developed a repose of manner that seemed marvelous when contrasted with her former condition. She told the writer that the course of treatment consisted entirely of exercises in muscular relaxation. Muscular contraction very frequently induces nervous tension, and both conditions make it difficult, if not impossible, to secure control of either muscles or nerves.

## SUB-CONSCIOUS PLAYING.

Another aid in controlling nervousness is sub-conscious playing. Any act that is performed at first with difficulty and only after deliberate thought becomes, with manifold repetition, automatic and is carried on without conscious volition. Walking, writing, skating and driving are familiar examples of this so-called sub-conscious action. Not until the performance of a piece reaches this sub-conscious stage is it possible to play it with perfect ease and assurance. It is not the purpose of this article to show how this stage is brought into this stage—the process is explained in the article on "The Sub-Conscious Mind in Piano Playing" in THE ETUDE for March, 1909.

As an example of how nervousness does not affect any thing that is done sub-consciously, the alphabet. Probably most of us could rattle through it from a to z as fast as we could pronounce the letters; we could do this for an audience even if we were nervous.

Suppose before the same audience we were required to start at z and repeat the alphabet backwards; the chances are that before we had gone very far we would stumble and get hopelessly tangled up. Why? We have the same twenty-six letters and they are as easy to say as forward, as forward, but we can do the former only











# Educational Notes on Etude Music

By PRESTON WARE OREM

## ROMANCE—W. A. MOZART.

Lovers of the classics will enjoy this fine piece. It is delicate and refined in Mozart's happiest vein. The classics should never be neglected, as they form the basis of all that is best in musical art, both creative and interpretative. Mozart will never grow old-fashioned.

## VALLEY OF REST—F. MENDELSSOHN.

This is one of Mendelssohn's most beautiful part-songs for mixed voices arranged as a piano solo in the form of a "song without words." Mendelssohn wrote many of these part-songs but they are not sung nowadays as much as they should be. His rare melodic inspiration was not confined alone to the "songs without words," and these and the part-songs have much in common. "Valley of Rest" makes an effective piano piece, quiet, refined and expressive.

## VALSE IMPROMPTU—L. G. JORDA.

Mr. Jorda, the Mexican composer, has been represented in our pages a number of times, and always with success. His "Valse Impromptu" is a brilliant piece of writing, with taking and well-defined themes. It should be taken rapidly and with a crisp, sparkling touch. A fourth or fifth grade pupil should do well with this piece.

## MELODY OF LOVE, (PARAPHRASE)—H. ENGELMANN.

The original "Melody of Love" has proven one of the most popular piano pieces of the day. It has been arranged for voice, for violin, for cornet, for band and orchestra, and has been successful in all these forms. The composer has now elaborated it in the form of a "Paraphrase." This new edition renders it still more available as a piano solo for recital or drawing-room use.

## ROUND WE GO—I. PARKER.

Here is a real waltz, one that can be danced to. It will also afford pleasure as a recreation or drawing-room piece. Mr. Parker, who is best known by his many successful songs, never writes unless he has something good to say; moreover, he is one of those who believe in melody. Any third grade pupil should do well with this piece.

## COLUMBINE—A. J. SILVER.

This is a graceful and fanciful dance movement by a talented English composer. It should be played in the style of an *air de ballet*, in a capricious manner and with much freedom of tempo. The principal themes must be well contrasted.

## SONG OF THE BATHERS—P. WACHS.

Paul Wachs has enjoyed a popularity for some years as one of the best writers of high-class drawing-room music. "Song of the Bathers" is a good representative piece, tuneful and scintillating. It must be played gracefully and with finish.

## SERENADE OF HARLEQUIN—TH. LACK.

This is a clever descriptive piece by the well-known French composer. It illustrates a familiar scene from the conventional Christmas pantomime. Harlequin strums his guitar beneath Columbine's window and sings a love-sick serenade. The text accompanying the music describes the outcome, suggesting the proper interpretation of the piece.

## MY BELOVED—A. HILGER.

This is a graceful waltz in modern style by a contemporary German writer. The modern *gavotte* is, in reality, more like a *schottische*. This piece is an excellent representative of its class with characteristic, clearly defined themes. It will prove useful with third or fourth grade pupils as a study in chords and octaves.

## BABBLING BROOKLET—E. F. FARRAR.

This is a clever little teaching piece which will require nimble fingers and good rhythmic sense. It must be played brightly and in descriptive style.

LAND OF DREAMS—CH. LAUWENS.  
This is a charming cradle-song, by a successful Belgian composer. It must be played tastefully and with expression. All the passage-work in the middle section should be played in a subdued manner and without hurrying.

## LEFT! RIGHT!—CHAS. LINDSAY.

This is a taking march movement for young players. It derives its name from the familiar military expression, "Left! Right!" Owing to their strongly marked rhythms, marches are always useful in teaching time and steadiness of movement. Moreover, pupils always like them.

HUMORESKE (FOUR HANDS)—A. DVORAK.  
This popular piece, originally for piano solo, has been arranged variously. As a four-hand number it should prove very successful. In this form opportunity is afforded for bringing out the melody more strongly and for adding solidity to the accompaniment. It will be noted that the melody "Swanee River" is introduced in the *Second* part. Although this is not the composer's own idea, it is quite in keeping with the character of the piece as a whole and adds much to the general interest.

Some of the large concert orchestras have employed the same device in playing this piece.

## CHRISTMAS EVE (FOUR HANDS)—P. HILLER.

This is an original four-hand piece, not an arrangement, clever and characteristic. Play it in a spirited manner like a joyous dance.

## SOUVENIR (VIOLIN AND PIANO)—R. GEBHARDT.

Mr. Gebhardt is known to our readers as one of the winners in our recent Prize Contest for Piano Compositions. His "Souvenir" is a new work for violin, well-written and effective. It should be played in true emotional style with breadth and fluency. The "double-stop" are not difficult but they must be kept well in tune.

## TWILIGHT SONG (PIPE ORGAN)—F. N. SHACKLEY.

As a piano solo this piece won a prize in our recent Contest for Piano Compositions. The composer, who is himself an organist of note, has arranged and amplified this number for pipe organ. In this shape it should win much favor, as it is very effective.

## THE VOCAL NUMBERS.

Mr. George B. Nevin is well-known to our readers. His "Love and the Rose" is one of his prettiest songs. It will demand a rich, full voice of medium or rather low compass.

"An Irish Love Song," by Norman Leigh, is one of the best Irish songs we have seen in some time. It has the true lilt. This would make a splendid *encore* number.

"Thou Art Like a Flower," by Frances McColin, is a tender and sympathetic setting of a familiar text. This young composer has real talent.

## "LEST WE FORGET."

Some time ago a symposium was published in THE ETUDE upon "The Musical Fads America Must Correct." The contributors were musicians whose rank in their profession and experience of American conditions made their criticism of the utmost value. No doubt many music lovers took their words to heart and profited by them. No doubt many more took them to heart—and forgot all about them. It is for the sake of these last that we offer the following brief analysis of what was said and who said it:

"Commercialism and lack of broad musical culture."—*Mrs. Blomfield-Zeller.*  
"Superficial training of children."—*Arthur Foote.*  
"Lack of thoroughness."—*David Bispham.*  
"Superficiality."—*Clarence Eddy.*  
"Lack of re-training and broad general culture."—*William H. Stearns.*

"Over-haste and lack of thoroughness."—*Frank Damrosch.*  
"Superficiality."—*E. R. Kroeger.*  
"Better classification of the needs of students."—*H. T. Finck.*

"Haste and commercialism."—*A. Lambert.*  
"Too many 'fake notions' and financial greed."—*Emil Liebling.*  
"Lack of foundation, conception and definite aim."—*Dr. H. G. Hanchett.*

# Calendar of Famous Musicians

MARCH

**Arthur Foote**  
Born March 5th, 1853, at Salem, Mass.  
American Organist and Composer.  
Best known works: Symphonic Poem for Orchestra "Francesca da Rimini."

**Johannes Brahms**  
Born March 7th, 1833, at Altona, Germany.  
Composer, Pianist and Conductor.  
Best known works: "German Requiem," four Symphonies, Hungarian Dances.

**Pablo de Sarasate**  
Born March 10th, 1844, at Pampelona, Spain.  
Composer and Violin Virtuoso.  
Best known works: "Zigeunerweisen" and "Jota Aragonesa."

**Alexandre Guilmant**  
Born March 12th, 1837, at Boulogne, France.  
Composer and Organ Virtuoso, Teacher.  
Best known works: "Symphonies," Sonatas and Concertos.

**Johann S. Bach**  
Born March 21st, 1685, at Eisenach, Germany.  
Composer, Organist, and a long measure the founder of modern musical art.  
Best known works: "Fourty-eight Fugues and Preludes for the Well-Tempered Clavier."

**Josef Haydn**  
Born March 31st, 1732, at Rohrau, Austria.  
Composer, Conductor.  
Described the "Haydnform" upon which the first movements of modern sonatas and symphonies were based.  
Best known works: "The Creation," Symphonies, Sonatas and String Quartets.

# MELODY OF LOVE

Paraphrase

H. ENGELMANN

*Lento* *p* *Quieto* *diminuendo* *p* *Dolcissimo* *Animato* *M. M. = 104* *Dolce* *rit.* *ff*

*lunga Moderato e con espress. M. M. = 76*



## THE ETUDE

quasi cadenza  
poco cresc.  
brillianto  
Tempo I  
rit.  
p  
f  
pp

COLUMBINE  
AIR DE BALLET

ALFRED J. SILVER

Allegro  
p  
cresc.  
Allegretto grazioso M. M. = 100  
mf  
dim.  
p  
rall.  
p  
poco rall.  
p a tempo  
cresc.  
cresc. e poco accel.  
Fino

## THE ETUDE

a tempo cantabile  
p l. h.  
slentando  
mf  
poco rall.  
frinforsio  
poco rall.  
a tempo  
p  
cresc.  
poco rall.  
a tempo  
cresc.  
p  
cresc. e poco accel.  
f  
pp  
poco cresc.  
Ped. simile  
poco cresc.  
Ped. simile  
a tempo  
poco rall.  
pp subito  
poco cresc.  
f  
pp  
f  
ff  
p D. S.



# THE ETUDE

## HUMORESKE

Arr. by W. P. Mero

Poco lento e grazioso M.M. ♩ = 72

SECONDINO

ANT. DVOŘÁK, Op. 101, No. 7

leggiero

*p*

*dim.*

*pp*

*ben marcato*

*p*

*pp*

*f*

*dim.*

*p*

*rit. f*

*dim.*

*ben marcato*

*cresc.*

*rit.*

*f*

*mf*

*dim.*

*f*

*fz*

*f*

# THE ETUDE

## HUMORESKE

Arr. by W. P. Mero

Poco lento e grazioso M.M. ♩ = 72

PRIMO

ANT. DVOŘÁK, Op. 101, No. 7

*leggiero*

*p*

*dim.*

*pp*

*ben marcato*

*p*

*pp*

*f*

*dim.*

*p*

*rit. f*

*dim.*

*ben marcato*

*cresc.*

*rit.*

*f*

*mf*

*dim.*

*f*

*fz*

*f*



## THE ETUDE

## SECONDO

Two staves of music. The first staff has a tempo marking *ben marcato* and a dynamic marking *cresc.*. The second staff has a tempo marking *al tempo* and dynamic markings *f*, *dim.*, *p*, *dim.*, *rall.*, *p dim.*, and *pp*.

## CHRISTMAS EVE

## SECONDO

Allegretto M.M.  $\text{♩} = 108$ 

P. HILLER, Op. 51, No. 5

Four staves of music. The first staff has a dynamic marking *mf*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p* and a tempo marking *cresc.*. The fourth staff has a dynamic marking *p* and a tempo marking *cresc.*.

## THE ETUDE

## PRIMO

Three staves of music. The first staff has a dynamic marking *pp*. The second staff has a tempo marking *cresc.* and a dynamic marking *rit.*. The third staff has a tempo marking *a tempo* and dynamic markings *f*, *dim.*, *p*, *dim.*, *rit.*, and *p dim. pp*.

## CHRISTMAS EVE

## PRIMO

Allegretto M.M.  $\text{♩} = 108$ 

P. HILLER, Op. 51, No. 5

Five staves of music. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p* and a tempo marking *schere.*. The third staff has a dynamic marking *mf*. The fourth staff has a dynamic marking *f*. The fifth staff has a dynamic marking *cresc.* and a dynamic marking *f*.



# THE ETUDE VALSE IMPROMPTU

LUIS G. JORDA

Allegro M.M. ♩ = 72

*poco rit.* *ben legato*

*p*

*cresc.*

*1st time only* *For Fine.* *only*

*poco rit.* *dolce*

*TRIO* *mf*

\* From here go to the beginning and play to Fine; then, play Trio.  
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# THE ETUDE

*f* *dim.* *pp*

*SONORO* *p.* *f* *p.*

*f* *p* *dc.*

# SERENADE OF HARLEQUIN

Allegro M.M. ♩ = 76

TH. LACK, Op. 61

Harlequin playing the guitar beneath Columbine's balcony, the window is closed

He sings *pp e secco.*

*mf e ben cantando*

He speaks *dolce e rall.* *meno mosso e quasi recitativo*

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## THE ETUDE

Tempo I.  
He preludes  
*f* *e secco*

He sings  
*pp e secco*

He speaks  
*a tempo*  
*mf* *rall.* *f* *p dolce* *rit.* *p meno mosso e quasi recitativo*

Tempo I.  
The window is still closed  
*f* *precipitato*

He becomes impatient  
*1* *pp*

At last! Columbine appears at the window  
*1* *pp*

## LEFT! RIGHT!

PARADE MARCH

CHAS. LINDSAY

Tempo di Marcia M.M.  $\text{♩} = 108$

*f* *poco cres.* *ff* *f* *cres.* *mf* *cres.* *f* *Fine*

## THE ETUDE

TRIO

*p* *legato* *f* *p* *poco cres.*

*D.C.*

## THE BABBLING BROOKLET

Allegretto M.M.  $\text{♩} = 108$ 

FREDERIC EMERSON FARRAR

*mf*

*Last time only* *pp Fine*

*quasi cadenza* *poco rit.* *ad lib.* *D.C.*



## THE ETUDE

Dedicated to my young friends  
ROUND WE GO

HENRY PARKER

INTRO.  
Moderato

ten.

*p* sostenuto *mf* *f* *cresc.*

*ff* *cresc.* *fff* *p* *cresc.*

*p* *cresc.* *p*

*cresc.* *sostenuto il basso*

*Fine* *animato* *ff* *cresc.* *con Ped.*

*dim.* *p* *ff* *cresc.* *sostenuto* *ten.* *con Ped.*

*ten.* *ff* *cresc.* *dim.* *cresc.* *dim.* *D.S.*

\* From here go back to 8 and play to Fine; then play Trio  
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## THE ETUDE

*dolce con espress.* *cresc.* *p* *cresc.* *marcato* *sostenuto il basso*

*dim.* *p* *mf* *cresc.* *f*

*senito* *dim.* *ff marcato e staccato* *pp dolce*

*ff* *p* *mf*

*cresc.* *f* *senito* *dim.* *D.S.*

## VALLEY OF REST

SONG WITHOUT WORDS

F. MENDELSSOHN

Arr. by Preston Ware Orem

Adagio M.M. 72

*p* *cresc.* *dim.* *p* *pp* *sfz*

*cresc.* *sf cresc.* *f* *p* *pp*

*cresc.* *sf* *pp*

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# SONG OF THE BATHERS

REFRAIN DES BAIGNEUSES

PAUL WACHS

Quasi allegretto M. M.  $\text{♩} = 60$

Quasi allegretto M. M. ♩ = 60

ben marcato il canto

*mf*

*p* con sordini

*mf* senza sordini

*cresc.*

*pp* con sordini

## THE ETUDE

The image shows a page of musical notation for a piano piece. It consists of several systems of staves, each with a treble and bass clef. The notation includes complex melodic lines with many slurs and ties, as well as harmonic accompaniment. Key markings include:
 

- Top system:** A melodic line with slurs and ties, followed by a section marked "last time to Coda".
- Coda section:** A section marked "CODA" with a key signature change to one sharp (F#) and a time signature change to 3/8. It includes markings like "pp accel. poco a poco sempre sordini" and "pppp".
- Middle section:** A section marked "Piu lento M.M. ♩ = 50". It includes markings like "mf ch tre corde ben marc.", "il canto", "cantabile", "mf", "p", "f", "poco rit.", and "atempo".
- Bottom section:** A section marked "pp e sfzioso una corda". It includes markings like "mf", "f", "p", "ad lib", and "D.S.".

 The notation is dense and features many slurs, ties, and dynamic markings throughout.



# THE ETUDE MY BELOVED MEIN LIEBLING GAVOTTE

A. HILGER, Op. 11

Con grazia M. M. ♩ = 96

ff p

mf ff pp p

last time to Coda

Coda

Trio  
Meno mosso

ff pp pp

Piu mosso

ff ff ff f

Meno mosso

pp f mf p

D. C.

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## THE ETUDE

# LAND OF DREAMS BERCEUSE

CH. LAUWENS

Lento con tenerezza M. M. ♩ = 72

p espressivo

pp ppp p calmato sospiroso

Fine

pp ppp

l.h. rall.

mf p

cres. calmato sospiroso

sempre rall.

p sempre

mf dim. p rall. D. C.

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## ROMANZE

Andante MM. = 48

W. A. MOZART. 1756-1791

Musical score for the first page of "The Etude" by W.A. Mozart. The score is in G major, 3/4 time, and marked Andante (MM. = 48). It consists of piano (p) and bass (b) staves. The piece is divided into sections (a), (b), and (c). Section (a) begins with a piano (p) dynamic and includes a crescendo (cresc.) and a piano (p) dynamic. Section (b) includes a piano (p) dynamic and a piano (p) dynamic. Section (c) includes a piano (p) dynamic and a piano (p) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

Musical score for the second page of "The Etude" by W.A. Mozart. The score continues from the first page and includes piano (p) and bass (b) staves. It features various musical notations such as notes, rests, and fingerings. The piece includes a piano (p) dynamic and a piano (p) dynamic. The score includes various musical notations such as notes, rests, and fingerings.



## THE ETUDE

À mon frère Heinrich  
SOUVENIR

REINHARD W. GEBHARDT Op. 48

Allegretto M.M. ♩ = 80

VIOLIN

PIANO

Violin and Piano score, measures 1-24. The piano part features a complex harmonic accompaniment with various dynamics including *f*, *dim.*, *p*, *cresc.*, *rit. a poco*, *p e legato*, *and String*, *mf e cantabile*, and *f* *tremolo*. The violin part includes a *simile* marking.

## THE ETUDE

Continuation of the musical score, measures 25-48. The piano part includes markings such as *cresc.*, *rit.*, *a tempo*, *sempre marc.*, *rit.*, *a tempo*, *p*, *f* *con energico e stringendo*, *p a tempo*, *cresc.*, and *mf*. The violin part includes markings like *cresc.*, *rit.*, *a tempo*, *p*, *f*, and *cresc.*.



## THE ETUDE

## LOVE AND THE ROSE

By permission of The Chicago Herald

GEORGE B. NEVIN

*Andante con espress.*

1. "If love were what the rose is," 'Twould shut at close of day And at the touch of  
 2. "If love were what the rose is," 'Twould ease now weight of grief And in the storm-y

*rit. a tempo*

Au-tumn 'Twould fade and die a-way "If love were what the rose is" Its fragrance would de-part And make a lone-some  
 wea-ther Dis-man-tle leaf by leaf, "If love were what the rose is" Ah! who of love would sing? Or in the chuchof

*rit.*

gar-den, Of all the hu-man heart, And make a lone-some gar-den Of all the hu-man heart.  
 win-ter Look forward to the spring? Or in the clutch of win-ter Look forward to the spring?

*with fervor rit. f rit.*

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DENNIS J. SHEA

## AN IRISH LOVE SONG

NORMAN LEIGH

*Moderato*

1. Should the fond a-dor-ing heart seek its mes-sage to im-part, What's more sub-tle than the Art of lov-ing  
 2. When the thrush its mat-in sings What a ly-ric spell it flings 'Till the well-knup-ing rings With silv'ry

song?—When the mus-ic's ca-dence swells In the bur-den that it tells There en-wov-en by its spell Love drifts a-long—Ev'ry  
 notes.—As the lark mounts to the sky Tril-ling mel-o-dy on high Then it stirs an echoing cry In hu-man throats.—But their

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## THE ETUDE

soul finds for its mate Some new sto-ry to re-late, And 'twould be but tempt-ing fate Mu-tet to a-dore. If the heart finds but a song That its  
 lays illit not more true Than my heart song throbs for you, And the notes are all too few My song to fill.—Could they feel the sweet un-rest That my

1 2

pas-sion will pro-long, Ah, then, dear, it can't be wrong To sing it o'er.—ev'-ry feathered breast Would ne'er be still.—  
 bos-om holds as guest, Ah, then

## THOU ART LIKE UNTO A FLOWER

FRANCES M<sup>c</sup> COLLIN

*Andante con moto*

Thou art like un-to a flow-er. So fair, so pure, so bright, I

*pp*

look on thee and sad-ness fills all my souls de-light, I long on thy gold-en tress-es My fold-ed hands to

*pp*

*mf*

lay, Pray-ing that God will pre-serve thee, So fair, so pure, al-way.

*p*

*rit.*

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## The Children's Page

Edited by JO-SHIPLEY WATSON

### ST. PATRICK'S BIRTHDAY MUSICAL.

(A musical for Junior Clubs.)  
We sent our invitations for Saturday, as this year St. Patrick's birthday comes on Sunday. We cut shamrocks from white Bristol board and used green ink, requesting our guests to wear something green. The invitations were sealed envelopes, and two green one-cent stamps were used in place of the ordinary two-cent pink one. The decorations were confined to green and white because they were easiest and cheapest. The club girls wore white dresses with tea aprons of green tulle. As favors each boy had a wiggy paper snake, and each girl a bonnet made of green crepe paper. These were effective and added much to our decorative scheme. Green paper shamrocks dangled from the chandeliers and doorways, and were scattered over our white table cloth.

The musical program was an hour long, and each item was announced by the president, who wore a long cape of green.

1. O The Shamrock... THOMAS MOORE  
(Enter club girls, swinging festoons of green. Bowing to the president and guests, they circle around the piano and recite.)

"Through Erin's Isle,  
To sport a while,  
As Love and Valor wandered,  
With Wit, the spright,  
Those quiver bright  
A thousand arrows squander'd.  
Where they pass,  
A triple grass  
Shoots up, with dewdrops streaming.

As softly green  
As emeralds seen  
Through purest crystal gleaming.  
O the Shamrock, the green immortal  
Shamrock,  
Chosen leaf of Bard and Chief.  
Old Erin's native Shamrock!"

2. PIANO: *March Wind*... MACDONELL  
3. SONG: *Kathleen Mevareen*.  
4. LEGENDARY LORE. (Our president told this story.) "In the north country 'till this folk are supposed to play enchanting strains upon their pipes in the month of March, which awaken the seeds and buds from their long winter sleep; finally, as the sweet music penetrates deeper and deeper into the earth, the little green shoots appear, and spring has returned with its ever new mystery of life."

5. PIANO: *Rattle of Spring*... SIBLING  
6. SONG: *The Last Will and Testament of a Shamrock* (ARKE, June, Jan. 1911)

7. DUTY: *Pizzicato*, from *Sylvia*... DEBES  
8. PIANO: *Dance to the music of Pals*... EXCENTRIQUE, EOLIAN, ETC., DEC. 1910. At the end distribute the flags to the guests, using Irish flags.)

9. RECITATION: *Sing, Sing, Music was Given*... THOMAS MOORE  
"Sing, sing, Music was given,  
To brighten the gay, and kindle the loving;  
Souls here, like planets in Heaven,  
By harmony's laws alone are kept  
In motion."  
10. Our guests joined us then in singing Irish folk songs.

As we were finding our chairs for the games which followed some one played *The Wearing of the Green*.

After the concert the following games were played:

#### COMPOSER'S AUCTION.

Small green bags of beans are distributed to the bidders for the game of Composer's Auction. The president acted as auctioneer, and offered for sale pictures of the March musicians—Chopin, Foote, Dudley Buck, Haydn, etc.

#### TWO AND TWO MAKE ONE.

Use the Galleries of Musicians found in the Etudes of 1909, 1910 and 1911, or penny pictures of musicians; cut the pictures into two parts diagonally from upper to lower corner.

Distribute the parts to the guests. Each one must find the corresponding part of his picture; when the pictures are properly matched the couples march around the room singing.

#### THE SHAMROCK HUNT.

The Shamrock Hunt forms a pleasant half hour's diversion. Shamrocks are hidden in all the out-of-the-way nooks and corners. Each player is provided with a basket, the one finding the greatest number of shamrocks in thirty minutes receiving a prize.

Our prize was a copy of John Field's *Nocturnes*. If the winner could tell about the composer, John Field, she kept the prize. If not, it passed on to the one telling his birthplace and something of his life.

The refreshments were sandwiches filled with lettuce and chopped olives, green tea was also served. The president gave the following toast:  
"Come in the evening, or come in the morning,  
Come when you're looked for, or come without warning;  
A thousand welcomes you'll find here before you,  
And the offerer you make the more I'll adore you."

The boys' little wiggy paper snakes made great fun at the table. We surprised the president at the end by giving her a shamrock shower and presenting her with a blackboard hamp all wound up in green paper.

At parting we sang *Wearing of the Green*. The party was a decided success and many means of holding our club members together it was worth all the trouble and expense.

#### A LITTLE PROBLEM IN RHYTHM.

Little Lucie had a new study in which occurred triplet eighth, which I explained carefully. When she returned home she said, "Mamma, I have some triplets in my lesson." "What are they?" asked her mother. "They are whether she understood. 'Here they are,' pointing to them; 'they're all three together—all to one count; and 'there they are,' pointing to some ordinary eighth notes. "These—these—well, I guess you'd call them twins!"

"OUT-OF-DOORS IN MARCH."  
(A playing musical for first and second grade pupils. The stage or room is decorated tastefully in green, with plenty of tiny brown rabbits made of brown paper.)

#### PART I.

MARCH (girl in green and brown dashed with white recites):  
1. "The cock is crowing,  
The stream is flowing,  
The small birds twitter,  
The lake does glitter,  
The green fields sleep in the sun:  
The oldest and youngest  
Are at work with the strongest;  
The cattle are grazing,  
Their heads never raising;  
There are forty feeding like one!"

MERRY FARMER (boy in blue overalls carrying toy rake over his shoulder sings):  
2. Merry Farmer, Schumann.  
LITTLE TRAVELER (girl in long coat carrying suit case plays):  
3. On A Visit, major, Spaulding (ETUDE, Oct. 1911).

SUMMER AND BIRDS (two girls in white dresses trimmed in smilar; one recites):  
4. "How pleasant the life of a bird must be!  
Flitting about in each leafy tree!  
In the leafy trees so broad and tall,  
Like a green and beautiful palace hall,  
With its airy chambers, light and boon,  
That open to sun and stars and moon;  
That open unto the bright blue sky,  
And the frolicsome winds as they wander by!"

MARY HOWITT.  
5. Birds in the Apple Tree, C major, Swift (ETUDE, Dec. 1911).

THE WIND (girl in gray wearing long chiffon scarf recites):  
6. I saw you toss the lilies on high  
And blow the birds about the sky;  
And all around I heard you pass,  
Like ladies' skirts across the grass—  
Wind—alighting all day long,  
O wind, that sings so loud a song!"

STEVENSON.  
7. King of the Winds, D minor, Swift (ETUDE, Dec. 1911).

BROWNIES (two boys dressed as brownies; they recite and play):  
8. "He away, he away!  
Over bank and over brae,  
Where the coveyswood is greenest,  
Where the fountains glisten strongest,  
Where the lady-fair grows truest,  
Where the morning dew lies longest,  
Where the blackcock sweetest sips it,  
Where the fairy latest trips it,  
He to hawthorn right seldom seen,  
Lovely, lonesome, cool and green,  
He away, he away!"

SCOTT.  
9. Arrival of the Brownies, F major, Anthony (ETUDE, April, 1910).

#### PART II.

ROY ROY (boy in Scotch plaid recites and plays):  
1. "Bring the comb and play upon it!  
Marching here we come! I  
Willie cocks his highland bonnet,  
Johnnie beats the drum!"

STEVENSON.  
2. Roy Roy, G major, Anthony (ETUDE, June, 1910).

FARMS (two girls dressed as fairies recite and play):  
3. "Up the airy mountain,  
Down the rushy glen,  
We daren't go a-hunting  
For fear of little men;  
Wee folk, good folk,  
Trouping all together—  
Green jacket, red cap,  
And white owl's feather!"

ALLINGHAM.

4. DUTY, Fairy Tale, G major, Seebeck (ETUDE, July, 1910).  
Tina Six (boy in green blowing a large sea shell recites and plays):  
5. "Now high, now low,  
To the depths we go,  
Now rise to the surge again:  
We make a track  
On the Ocean's back,  
And play with its hoary mane."  
BENJAMIN LITTON.

6. On the Deep Sea, G major, Steinheimer (ETUDE, Jan., 1910).

INDIAN (girl and boy dressed in Indian costumes recite and play):  
7. "Ha! wadamba thika  
Indita zhida, imbita zhida,  
Imbita thonda,  
Imbita thonda."  
(The translation is:  
"Ho! he who peeps  
Red eyes, red eyes,  
Flap your wings,  
Flap your wings!"

ST. NICOLAS.  
8. Indian War Dance, E minor, Bronnoff (ETUDE, July, 1910).

EVENING (two girls in gray dresses trimmed in poppies recite and play):  
9. "Now the sun has passed away  
With the golden light of day,  
Now the little stars on high  
Twinkle in the mighty sky,  
Father, merciful and mild,  
Listen to thy little child!"

10. DUTY, *Angelus*, C major, Gounod (ETUDE, June, 1911).

CLASS (circling around the piano) sing "Wearing of the Green."

### TWO OUT-OF-DOOR GAMES.

#### "RUNNING THE SCALES."

THERE are two goals marked off by a white line; players, representing the sharp and flat scales, sit or stand on one side of the goal while a single player (*King Harmony*) is stationed half way between.

Each player wears a placard bearing his name. When the *King E. King Harmony* cries out, "Red rose, who knows where A flat goes?"

Whereupon A flat comes out and tries to reach the opposite goal without being caught by *King Harmony*. If A flat is caught, she becomes a princess and must stay in the middle and help *King Harmony* catch the next scale called.

Those who succeed in winning the opposite goal are again called for, and the play continues until all are in the middle. The last one caught is the winner, and she becomes the musical leader for the week.

#### "THE PRIMA DONNA AND THE IMPRESARIOS."

The players are divided into two equal parties, each having a home marked off at opposite ends of the lawn, with a sounding board, and many other forests give up their best trees for the various other parts.

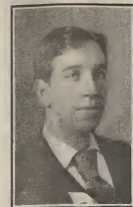
The wood yard of a piano factory represents a fortune. Here the timber is "quartersaved" and left to season under cover, for months, even years. Then it is brought into the factory and seasoned again in kilns which are heated to 140 degrees. All this is done to keep the wood from cracking, splintering and warping.

No nails and few screws are used in putting the wood together; instead some thirty gallons of glue are made to hold all the pieces in place. A gallon of varnish is scarcely enough to give the proper finish outside.

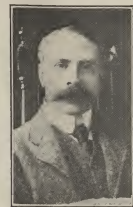
Perhaps the most delicate parts to make are the keys. No two of the eighty-eight are alike, for each has its own individuality, and we must just as well ask eighty-eight boys to change hats and expect them to fit as make any of

### International Composers Puzzle

This puzzle is an excellent one for clubwork. We give the portraits of six famous composers of six great nationalities. These are the portraits by which they are best known. The initial letters of the last names of the composers will, when properly arranged, spell the name of another famous composer with six letters in his last name. Who is that composer?



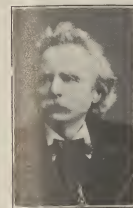
An American Composer



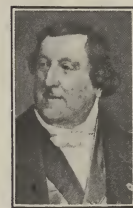
An English Composer



A German Composer



A Scandinavian Composer



An Italian Composer



A French Composer

### THINGS TO KNOW ABOUT YOUR PIANO.

Do not set things on the piano. They may mar the case, so be careful not to let pencils or pins or nails or strings or other things fall into the sounding board, and many other things.

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### WHEN THE CHINESE SING.

No sheet of music is ever unfolded by the professional singer in China; he is expected to know the words, as well as the music, of at least five hundred ballads. Sometimes the solo consists of a fantasia on two notes, the pitch being in the treble, with squeaky flights upward.

To us the music is incomprehensible; still there are those who say that the Chinese are so far beyond us musically that we are unable to understand their combinations of tones. Some of our latest modern music has a strange beautiful sound like the Chinese; the Chinese Ambassador at Washington is said to have recognized Chinese themes in it. Whatever it is that makes this newest music sound so "funny" and not always "pretty," it remains interesting; and so it is with the Chinese music—it is always interesting.

The world will call us by name if we are determined to do hard work and then work hard.

Work is just another name for opportunity. Some of us cannot settle down to it because we are forever fretting about opportunity, dashing madly to the door to see if she has knocked, and thus we make a mess of things chasing uncertainty.

Let us deal with the real, the tangible. There is a surprising amount of work to be done everywhere, and there is no reason why one should sink into a rocking chair because it happens to be not of the right sort.

Many of us spend our days in Olympus communing with the gods; we feel that we are not properly appreciated, and we believe that no one really understands us. We tuck ourselves up in our wretched vanity and sit waiting and waiting for the great occasion.

True, our work may be limited, but the fact of its being work makes life worth while, for all work is full of surprises. We cannot tell just what may come of it; sometimes the most surprising, bewildering and informing things come out of an every-day wait.

If we are wise we will not wait, for our work is taking us on endless wanderings, and we need no better can help us find the game. We must stalk it every bit of the way ourselves. It is a wise Providence that has made the reward so engrossing as to render us only half conscious of the difficulties over which we stumble.

LUCK AND INFLUENCE.

It isn't luck and influence, but work, that counts. It has been said that "no man is called the 'King' until he has done everything." Some of us have never dared anything; we expect applause for simply being; and, because we do not get it, we stand off in a repellent attitude, walled with conceit, uneasy and dissatisfied.

Applause is not success. Just think how out of breath one would be if he were patted on the back all the time. The really successful man does not need this artificial means to impress men that he is different.

Possibility and success are everywhere, because there is everywhere. They are as diverting as the two balls the juggler keeps in the air, and we can juggle with them anywhere. To master the trick one must work eagerly.

There is no such thing as a free lunch. The really successful man does not need this artificial means to impress men that he is different.

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## OREGON

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## The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

## At Home.

A NEW music paper has been launched, entitled *The International Music Review*. It is published by the *International Music Review*, 100 West 11th St., New York, N. Y. (190 and 200 Avenue 200)

A COLLATION has been effected between the *International Music Review* and the *International Music Review*, 100 West 11th St., New York, N. Y. (190 and 200 Avenue 200)

THERE is a possibility that Oscar Hammerstein may bring his London Opera Company to this country. A guarantee fund has already been offered by San Francisco and New Orleans.

MORIS STRAUSS, a prominent member of the music trade, and the founder of the New Haven Symphony Orchestra, has been elected to the office of President of the New Haven Symphony Orchestra.

A BILL has been introduced in Boston for the maintenance of municipal opera. If the bill is passed, and there appears to be good reason to believe that it will, Boston will be the first city in the United States to enjoy opera supported by the local city government.

THROUGH the beneficence of Mr. August Lewis the Institute of Musical Art of New York (Dr. Frank Damrosch, President) has been able to add to its already large collection of books and manuscripts, a large number of manuscript letters of Wagner, Mendelssohn, and other composers.

MR. EDWIN ARTHUR KNAPP, the American organ virtuoso, made a concert tour during which he visited the cities of New York, New Orleans, and St. Louis. Most of the engagements were for the organ, and he was well received everywhere.

Dr. Carl Mark is to return to America next season as conductor of the Boston Symphony Orchestra, and the orchestra of that organization has lost nothing of its prestige during the absence of Max Fiedler, to whom all honor is due.

AMONG the visitors to the three shows on the new feature, Gustav Mahler, the Munich pianist, is one who will be welcomed. He is well known in the musical world of Europe, and his annual tour of Europe has earned him an independent fortune. The first concert of his tour was given at the St. Louis Convention.

SOME of the dates of the twenty-second year of the London Symphony Orchestra, which is to be given in London, April 12; Philadelphia, April 11; Baltimore, April 12; New York, April 13; Cleveland, April 14; and Chicago, April 15.

THE Sherwood Music School of Chicago is the proprietor of two vocal pupils with excellent vocal powers. One is a young man, Gustav Mahler, a bass, son of the famous contralto, and the other is a young woman, Gustav Mahler, a soprano, daughter of the famous contralto, and the other is a young woman, Gustav Mahler, a soprano, daughter of the famous contralto.

JOHN STRANSKY, the successor of Gustav Mahler as conductor of the New York Symphony, has brought out two new records, "The Symphony" and "The Symphony." These records are well received everywhere, and the orchestra of that organization has lost nothing of its prestige during the absence of Max Fiedler, to whom all honor is due.

THE free orchestral concert given in New York through the \$10,000 fund of the New York World has been a great success. An audience of four thousand people crowded into the auditorium, and the orchestra, and when a concert was given in New York through the \$10,000 fund of the New York World has been a great success.

REPEATED of the different clubs belonging to the National Federation of Musical Clubs, and the orchestra of that organization has lost nothing of its prestige during the absence of Max Fiedler, to whom all honor is due.

THE ways of the translator are manifold and often intricate. The London Symphony Orchestra has called attention to a well-known song, "The Song of the Sea," which is a setting of a German poem by Heinrich Heine. The song is a setting of a German poem by Heinrich Heine.

THE Italian way in Tripoli has served as a model for the new style of music. The Italian way in Tripoli has served as a model for the new style of music. The Italian way in Tripoli has served as a model for the new style of music.

IT is not generally known that Fanny Dickson, the sister of Charles Dickson, was a pianist and a composer. She was a pianist and a composer. She was a pianist and a composer.

tion of Schubert's songs, the words have been translated into English and appear after marrying in London, where she and her husband were both well known. They moved to Manchester and achieved a successful and happy career.

SPARKING of his opera, *Mosses*, which was the prize offered by the Metropolitan Opera Company, Dr. Horatio Parker tells that he has adopted the *leit-motif* of Wagner, because "you can't expect the public to understand what Wagner taught it." Another style in her character of a woman who is assigned the key of E flat major.

LOS ANGELES one-act opera, *Verdugo* (Lester Seal), has achieved a notable success in its first production by the Metropolitan Opera Company in New York. The period of the action is 1830, and the place is a small German town. The scene is laid in the living room of the young *Widow Gertrude*, with whom the *Burgomaster* lives.

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